

# The Musical World.

"THE WORTH OF MUSIC APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEFINED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES"—*Goethe*

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Vol. 40—No. 18

SATURDAY, MAY 4, 1861

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5d. Stamped

## MR. TENNANT Begs to announce that his ANNUAL CONCERT

Will take place in  
EXETER HALL,  
ON  
MONDAY EVENING, MAY 20th, 1861.  
To commence at Eight o'clock precisely.

VOCALISTS:

**Mad. ALBONI**

(Her first appearance in London this season).

Mad. LOUISA VINNING, Mad. FERRARI, Mad. LAURA BAXTER,  
Miss LASCELLES, Miss STABBACH, Miss EMILY SPILLER,  
AND

**Mad. CATHERINE HAYES,**

**Mr. TENNANT,**

Signor FERRARI, Mr. ALBERTO LAWRENCE,  
AND

**Herr FORMES**

(His first appearance at Exeter Hall these five years).

INSTRUMENTALISTS:

VIOLIN ... .. M. WIENIAWSKI  
(His first appearance this season).

PIANIST ... .. Mr. CHARLES HALLE.

CONDUCTORS:

Mr. FRANCESCO BERGER, Mr. HAROLD THOMAS, Mr. GEORGE LAKE,  
AND

**Mr. BENEDICT.**

Tickets may be obtained of Messrs. Cramer and Co., Hammond and Co., D. Davison and Co., and Addison and Co., Regent Street; Duff and Co., 65 Oxford Street; Keith, Prowse and Co., 48 Cheapside; Mitchell, Leader, and Co., Olivier; Hopwood and Crew; Chappell and Co., New Bond Street; and of Mr. TENNANT, 397 Oxford Street, corner of New Bond Street, W.

**MISS ELEANOR ARMSTRONG** begs to announce that her **GRAND CONCERT** will take place at the Hanover Square Rooms, on **TUESDAY EVENING**, May 7th, to commence at Eight o'clock. Vocalists: Miss ELEANOR ARMSTRONG, Madame LAURA BAXTER, Mr. GEORGE PERREN, and Mr. RHODES. Instrumentalists: Miss M. BAXTER, HERR ADOLPH RIES, HERR LOUIS RIES, HERR LIDEL, and HERR OBERTHUR. Conductor: Mr. FRANK MORI. Tickets, 7s.; Stalls, 10s. 6d. To be had of Miss Eleanor Armstrong, 36 Osnaburgh Street, Regent's Park; and of the principal Musiciansellers.

**Mlle. MARIA DE VILLAR'S EVENING CONCERT** at the Hanover Square Rooms, on Friday, the 10th of May, at Half-past Eight, under the immediate patronage of Countess Somers, Countess of Leven, the Lady Clarence Paget, the Lady Theresa Lewis, the Lady Manners, Lady Charlotte Schreiber, Hon. Mrs. Lee Mainwaring, Mrs. Charles Barnard, the Marquis of Lansdowne, the Right Hon. the Earl of Dudley. Artists: Vocalists, Miss PALMER, Mlle. MARIA DE VILLAR, Mr. GEORGE PERREN, and Herr HERMANS. Instrumentalists: Pianoforte, Mr. JOHN FRANCIS BARNETT; Violoncello, Herr LIDEL; Harp, Mr. J. BALISCH CHATTERTON (harpist to Her Majesty the Queen). Conductor, Herr WILHELM GANTZ.

Reserved Seats, numbered, 10s. 6d. Reserved Family Ticket to admit Three, £1 1s. Unreserved, 5s. Tickets to be had at Mlle. de Villar's residence, 10 Manchester Street, Manchester Square, and of all the principal musiciansellers.

**HERR ADOLPHE SCHLOESSER** has the honour to announce that his **EVENING CONCERT** will take place at the Hanover Square Rooms, on **THURSDAY**, 16th May, at Eight o'clock. Vocalists: Mlle. PAMPA, Mlle. BERNARD, and Signor GARNONI. Instrumentalists: M. Vieuxtemps, M. Vogel, Signor PIATTI, and Herr ADOLPH SCHLOESSER. Conductor, Mr. BENEDICT. Numbered and Reserved Stalls, 10s. 6d., to be had at all the principal musiciansellers, of Herr Adolph Schloesser, 2 Upper George Street, Bryanston Square, W.

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**MR. G. W. HAMMOND'S** (late Pupil of Mr. W. H. Holmes) **PIANOFORTE and MISCELLANEOUS CONCERT**, WEDNESDAY MORNING, May 8th, at Two o'clock, Hanover Square Rooms. Artists: Miss MARIAN MOSS and Madame LAURA BAXTER, Mr. WALLWORTH, Mr. J. BALISCH CHATTERTON (Harpist to Her Majesty the Queen), Mr. H. BLAGROVE, Mr. AYLWARD, Mr. S. J. NOBLE, Mr. W. H. HOLMES, and Mr. G. W. HAMMOND. Tickets (all reserved) 10s. 6d. each. 33 Beaumont Street, W.

**HERR BLUMNER'S GRAND ORCHESTRAL CONCERT**, at the Hanover Square Rooms, will take place on Wednesday evening, May 15, under the immediate patronage of their R.R.H.H. the Duchess and Princess May of Cambridge, and H.R.H. the Duke of Cambridge, when he will be assisted by Messrs. VIUXTEMPS, PAYER, and other eminent artists. Conductor Mr. A. MELLON. Full particulars will be shortly announced. Tickets, reserved 10s. 6d.; unreserved, 7s., to be had at Messrs. Cramer, Beale, and Co.'s; Messrs. Schott and Co., Regent Street. Address 5, Pelham Crescent, Brompton.

**MISS EMMA BUSBY'S MORNING CONCERT**, Hanover Square Rooms, Friday, May 10, to commence at 3 o'clock. Artists: Miss AUGUSTA THOMSON, Mlle. ELVIRA BERNERS, Herr MOLIQUET, Signor PIATTI, Miss EMMA BUSBY. Conductor: Mr. W. G. CUMMINS. Single tickets (reserved) 10s. 6d.; unreserved 7s.; family tickets, a guinea; at the musiciansellers, and of Miss Busby, 2, Westbourne Grove Terrace.

**M. SAINTON'S SECOND SOIREE** will take place at his residence, 5 Upper Wimpole Street, May 15, at Half-past Eight. Mozart's quartet in C, No. 6. Trio, Rubenstein, in B flat. BEETHOVEN's quartet in A minor (Posthumous). Artists: SAINTON, BEZETS, DOYLE, PIATTI; Pianist, Madame PIATTI; Vocalist, Madame SAINTON-DOLBY, who will sing (for the first time) a Song of Handel, from "Il Radamisto," and a new composition by J. Blumenthal. Solos, Pianoforte, Violoncello. Tickets, half a guinea, to be had of the principal musiciansellers, and of M. Sainton at his residence.

**MISS STEELE** has the honour to announce that her **SECOND CHAMBER CONCERT** will take place at 16 Grosvenor Street (by kind permission of Charles Colclard, Esq.) on **THURSDAY**, May 16, at Half-past Two o'clock. Vocalists, Miss BANKS, Miss STEELE, and Mr. LEWIS THOMAS. Pianoforte, Miss ARABELLA GODDARD. Violin, Mr. BLAGROVE. Violoncello, Mr. LIDEL.

Tickets, 7s., Family Tickets to admit Four, 21s., may be had of Robert W. Olivier, 19 Old Bond Street, W., Messrs. Addison, 210 Regent Street, and of Miss Steele, 28 Upper Gloucester Place, Dorset Square, N.W.

**MR. WALTER MACFARREN'S CONCERTS of Solo and Concerted PIANOFORTE MUSIC**, Hanover Square Rooms. Assisted by M. SAINTON, Mr. H. BLAGROVE, Mr. LAZARUS, Signor PIATTI, &c. The Second on **SATURDAY MORNING**, May 18th. Tickets of Mr. Walter Macfarren, 58 Albert Street, Regent's Park, N.W.

**MR. FRED. PENNA.—EGYPTIAN HALL, Piccadilly.—"THE HIGHWAYS AND BYWAYS OF SONG."** Mr. Fred. Penna begs to announce that he will give his New and Popular Entertainment, at the Egyptian Hall, Piccadilly, every Tuesday, Thursday, and Saturday, at Eight o'clock, commencing on **TUESDAY EVENING** next, May 7th. A Morning Performance every Saturday at Three. Pianoforte, Mad. Penna. Tickets, 3s.; Area, 2s.; Gallery, 1s. Box office at the Hall, open daily from Eleven till Five.

**MADAME LAURA BAXTER'S GRAND EVENING CONCERT** will take place on 7th June, at St. James's Hall. Eminent Vocal and Instrumental artists are engaged. Particulars in Future Advertisements. 155 Albany Street, Regent's Park, N.W.

**SIGNOR and MADAME FERRARI** beg to announce that their **ANNUAL CONCERT** will take place at St. James's Hall, on **TUESDAY EVENING**, May 21, on which occasion Madame ALBONI will make her first and only appearance this Season at the above Hall. Vocalists: Madame ALBONI, Madame FERRARI, Mr. TENNANT, Signor FERRARI; violin, M. WIENIAWSKI; violoncello, HERR LIDEL; pianoforte, Mr. CHAS. HALLE. Conductor, Mr. LINDSAY SLOVER. Sofa Stalls, 10s. 6d.; Reserved Area, 5s.; Balcony, 3s.; Unreserved Seats, 1s. 32 Gloucester Terrace, Hyde Park, W.

**MR. VENUA, Senior** (from Reading), respectfully informs the Nobility, Gentry, and his Friends in general, that he has **REMOVED** from his late Residence, No. 6 Norfolk Square, Sussex Gardens, Hyde Park, W., London, to No. 54 in the same Square.

**ROYAL SOCIETY OF MUSICIANS.**—Instituted in 1738, for the Support and Maintenance of Aged and Indigent Musicians, their Widows and Orphans.—The ANNUAL PERFORMANCE of the MESSIAH, in aid of the Funds of the charity, will be held in St. James's Hall, on FRIDAY EVENING, May 17th, to commence at Eight o'clock, under the Direction of Professor W. S. BENNETT, Mus. D. Vocalists, Madame LEMMENS-SHERRINGTON, Madame WEISS, Miss WILKINSON, Miss PALMER, Miss LASCELLES, Madame SAINTON-DOLBY, Mr. MISS COOPER, Mr. WHIFFIN, Mr. SANLEY, Mr. T. A. WALLWORTH, Mr. W. WYNN, and Mr. WEISS. The Orchestra and Chorus will be on the usual extensive scale. Principal violin, Mr. WILLY; trumpet obligato, Mr. T. HARPER; organist, Mr. E. J. HOPKINS.

Tickets, Area, 10s. 6d.; Balcony Stalls, 10s. 6d.; Reserved, 7s. 6d.; Unreserved, 5s.; Gallery, 2s. 6d.; Unreserved Area, 2s. 6d.

To be had of the principal Musicians, and of Mr. Austin, Ticket Office, St. James's Hall.

**NEW PHILHARMONIC CONCERTS.**  
St. JAMES'S HALL.—MONDAY EVENING, May 6th at Eight o'clock, and PUBLIC REHEARSAL, SATURDAY AFTERNOON, May 4th, at half-past Two. Conductor, Dr. WYLD.

Programme: Overture, Cherubini; Aria "Softly sighs," Mlle. TITIENS (Weber); Aria dalla sua pace, Sig. GIUGLINI (Mozart); Duet, Mlle. TITIENS and Sig. GIUGLINI (Rossini); Symphony, The power of sound (Spohr). Part II.: Duet, Mlle. TITIENS and Sig. GIUGLINI (Meyerbeer); Pianoforte concerto, Mr. J. F. BARNETT (Beethoven); Aria, Mlle. TITIENS (Bellini); Aria, Sig. GIUGLINI (Verdi); overture (Weber).

Tickets for Public Rehearsal, Stalls, 7s.; Balcony, 5s., 3s., and 1s. For the Concert, Sofa Chairs, 15s.; Balcony, 10s. 6d., 7s., 5s., 3s., and 1s.

**THE MUSICAL SOCIETY of LONDON.**—Third Season.—The THIRD CONCERT, at James's Hall, on WEDNESDAY EVENING, May 8, 1861, at half-past Eight punctually. Conductor, Mr. ALFRED MELLON. Programme:—1st Part. Symphony in B flat (Schumann); Scene, "Ah perfido" (Beethoven); Concerto, clarinet, Mr. LAZARUS (Spohr); Aria, "Falstaff," (Baffo); Overture, "The calm and the prosperous voyage" (Mendelssohn). 2nd Part. Symphony, No. 10 (Haydn); Duo, "Le Nozze di Figaro" (Mozart); Overture, "Le Lac des Fées" (Auber). Soloist, Mr. LAZARUS. Vocalists, Mlle. PAREPA and Signor BELLETTI.

N.B.—Tickets for the gallery, at 3s. 6d. each, of Messrs. Cramer and Co, 301 Regent Street; and at Austin's ticket-office, St. James's Hall.

CHARLES SALAMAN, Hon. Secretary.  
No. 36, Baker Street, Portman Square, W.

**SWISS FEMALE SINGERS.—SCHWEITZER SANGER GESELLSCHAFT.**

**ST. JAMES'S HALL, Piccadilly.**—These pleasing and highly amusing CONCERTS will be repeated EVERY AFTERNOON at Three, and EVERY EVENING at Eight, for a short period only. Books of the Words with Translation.

Stalls, 2s.; Area, 2s.; Gallery, 1s. Tickets may be secured at Mr. Mitchell's, Royal Library, 33 Old Bond Street; and at the Ticket Office, St. James's Hall, 29 Piccadilly, W.

\* \* "Sixth week, and the decided success of this attractive novelty."

**SELECT LIST OF NEW SONGS, &c. by POPULAR COMPOSERS.**

CLARIBEL			
Blind Alice	...	...	price 3s.
Marion's Song	...	...	" 2s.
The Trefoll Leaf	...	...	" 2s.
VIRGINIA GABRIEL.			
One passed by	...	...	" 2s.
Ave Verum	...	...	" 3s.
Ave Maria	...	...	" 2s.
Agnus Dei (a tre voce)	...	...	" 2s.
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The Spring of Life	...	...	" 2s.
When the Silvery Moonbeams Sleep	...	...	" 2s.
SARAH GILBERT.			
Summer Flowers	...	...	" 2s.
WELLINGTON GUERNSEY.			
Courting Days	...	...	" 2s.

#### NEW HARP MUSIC.

"Raindrops," by VIRGINIA GABRIEL. Arranged for the Harp by Mrs. R. COOPER, price 3s.

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**THE QUEEN OF THE MAY.** Ballade sans paroles, 2s. 6d.; Souvenir de St. Petersburg, Mazurka, 2s.; and Souvenir de Rouget de l'Isle (La Marseillaise), Grande Fantaisie de Bravoure, 4s. By Madame ROSALIE TREMAR. Six Pensées Musicales, Herr W. KUNE, 4s.

C. Lonsdale's Musical Circulating Library, 26 Old Bond Street.

**"THE HAWTHORN"** (appears in May.) An effective Concert Solo.  
Composed for the Pianoforte by G. F. FLOWERS, M. B., Oxon. Price 2s. 6d.  
Published at Addison and Co.'s, 210 Regent Street, London.

**THE MAJOR AND MINOR SCALES.**  
The Minor on the PERMANENT principle with its real SIGNATURE.  
Edited by Dr. BENNETT GILBERT. Price 2s.  
SOUVENIR DE CAMBRIA. Fantaisie Élégante, by BENNETT GILBERT. Price 2s.  
London: J. H. Jewell, 104 Great Russell Street, Bloomsbury, W. C.

**HERR ENGEL** has RETURNED to TOWN for the SEASON.  
All letters to be directed, 73 BAKER STREET, Portman Square, W.

**MONS. JULES LEFORT** has signed an Engagement with the Théâtre Lyrique in Paris for the LAST Season in London early in May.  
All letters to be directed to the care of Herr Engel, 73 Baker Street, Portman Square, W.

**HERR FORMES** begs to announce that he is giving the present Season, to Accept Engagements for Concé, Free, during Private Soirées.  
All communications to be addressed to Mr. Jarrett, at Duncan Davison and Foreign Music Warehouse, 244 Regent Street, W.

**MRS. EDWARD DAVIES** (late Miss Julia Warren) begs to inform her Friends and the Public that she continues to give LESSONS on the PIANO.  
Terms, £3 3s. a Quarter, twice a week, or by the Lesson.  
38 Hans Place, Belgrave Square, S. W.

**SIGNOR ALBERTO RANDEGGER** has RETURNED to TOWN for the SEASON.  
Communications respecting Lessons in Singing, &c., to be addressed to him, at 32 Orchard Street, Portman Square.

**HERR REICHARDT** begs to announce his ARRIVAL in LONDON.  
All letters, &c., can be addressed to the care of Messrs. Duncan Davison and Co, 244, Regent Street, W.

**MISS CLARI FRASER** is IN TOWN for the SEASON.  
Communications respecting Engagements to be made to 17 Berners Street, W.

**MADAME MELCHOR WINTER** WILL PLAY DOHLER'S TARANTELLA and ASCHER'S FANTASIA on Aïrs from LA TRAVIATA, at Myddleton Hall, on MONDAY EVENING, the 13th MAY.  
Communications relative to Engagements and Pupils to be addressed to the care of Messrs. Roosey and Sons, 28, Holles Street, Cavendish Square.

**MR. HENRY BAUMER** will Perform his "POLACCA BRILLANTE" at Miss THERESA JEFFERY'S CONCERT, at St. James's Hall, on THURSDAY EVENING next, May 9th.

**MR. SIMS REEVES' New Song "MARY,"** composed expressly for him by BALFE, will be Sung for the first time at Miss THERESA JEFFERY'S CONCERT, at St. James's Hall, on THURSDAY EVENING, May 9th, and is published, price 3s., by Duncan Davison and Co., 244 Regent Street, W.

**A SPLENDID TONED VIOLONCELLO**, by one of the best makers, for SALE at A. Hammond and Co. (late Juillié), 214, Regent Street, W.

**MUSICAL EDUCATION.**—All persons interested in the above subject should call at below, and see THOS. CROGER'S new Patent EDUCATIONAL INSTRUMENT, also his self-acting RURAL INSTRUMENT.  
Illustrations, with Testimonials and Prices of Flutes, Fifes, Drums, Corneops, and Instruments of every description, forwarded post-free. Manufactory, 433 Oxford Street, four doors east of Museum Street.

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London: C. Lonsdale, 26 Old Bond Street.

**WANTED**, by an experienced Tuner and Repairer, a SITUATION, either in Town or in the Country.  
Address, T. Z., care of Messrs. Oetzmann and Plumb, 151 Regent Street, W.

**WANTED**, a CHAMBER ORGAN, with or without Case. Price must be low. Address, A. R., 16 Staining Lane, E. C.

**WANTED**, a First Class Pianoforte Tuner.—Apply, "Z. Y." Office of MUSICAL WORLD.

**COLLARD and COLLARD'S NEW WEST-END ESTABLISHMENT**, 16 Grosvenor Street, Bond Street, where all communications are to be addressed. Pianofortes of all classes for Sale and Hire.

**SIGNOR BOTTESINI.**—The renowned double-bass player Bottesini (says the Literary Gazette) is at present residing at Leghorn, and engaged in the composition of an opera, *Marion Delorme*, the libretto of which is by Ghislanzoni.

The Christmas Oratorio, made up of several cantatas, by Sebastian Bach, for which many here are looking to the Bach Society, has been given during the season of winter concerts at Elberfeld.

## Reviews.

"'Moonlight Scene,' from 'La Nonne sanglante.'" transcribed for pianoforte and violoncello—by HAROLD THOMAS (Addison, Hollier, and Lucas).

A very good arrangement of an over-rated piece of music.

"'La Fete Champêtre,' morceau militaire"—PAR (by) HAROLD THOMAS—No. 2, Op. 7 (Addison, Hollier, and Lucas).

In this new piece of M. Thomas (or Tomā—as in the first two syllables of Tomāto) there is a sham air of originality, and an affectation of depth which fail to hide the poverty of the ideas on which it is built. In the language of the composer—*Voilà tout*.

"'Marche Solennelle,' pour piano," par HAROLD THOMAS—No. 1, Op. 7 (Addison, Hollier, and Lucas).

We should like Mr. Thomas to have spoken English on this occasion; for though his tribute to the memory of the lamented young musician, Francis Edward Bache, is by no means equal to Shelley's *Elegy on the death of John Keats*, or to Dussek's on that of Prince Louis Ferdinand of Prussia, and though it is occasionally affected and inharmonious, his *Marche Solennelle* ("In memoriam. F. E. Bache") is by no means without feeling.

"'The Belmont Polka,' composed and dedicated to his pupils at Walthamstow"—by W. SEYMOUR SMITH (Addison, Hollier, and Lucas).

A monody now; and then a polka. *N'importe*—we mean, never mind; we must take things as they come to us. The *Belmont Polka* is not deficient in grace; but we think Mr. W. S. Smith might have prepared something of more importance for the edification of "his pupils at Walthamstow."

"'The Roaming Minstrel;' 'Der wandernde Sänger'"—by F. WEBER (Ashdown and Parry).

If this pleasing little song cannot be adduced as an example of startling originality, it may be praised unreservedly for its musicianly finish and elegance. The words (in German and English both) convey such encouragement to amorous poets that (having we suspect a good many such among our subscribers) we quote some of the most suggestive lines:—

"From morning to evening I muse and reflect,  
That I above others am Fortune's elect;  
I neither am handsome, nor rich, to be said,  
And yet I am loved by the loveliest maid.  
Her thoughts true and faithful to me have well proved;  
By singing and rhyming her heart I have moved.  
Her soul I enchanted with rapturous song,  
And strains of sweet music resounding along;  
And when I am roaming her mind follows free,  
In singing my verses and thinking of me."

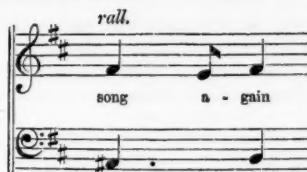
How now ye amorous poets—ye Petrarchs in black breeches! "To't."

"'Blind Alice'—words and music by CLARIBEL (Hale and Sons, Cheltenham).

"Claribel" hath a tuneful vein; but she must compose less music, and write more poetry. The words of "Blind Alice" are just as graceful as the music is commonplace.

"'Marion's Song'—words by J. F., music by CLARIBEL (Hale and Son, Cheltenham).

"Claribel" composeth unaffectedly—nay, prettily; but she must not write thus:—



"J. F." is a true poet, and may be quoted:—

"Once, in the cool of early morn,  
The lark was singing aloud;  
Like a king in state, he was high upborne,  
His throne was a crimson cloud.  
While through the air his song was ringing,  
Came the sweet sound of Marion's singing;  
The echos listened, and caught the strain;  
I heard them singing the song again.

Then in the turf, the violet sweet,  
Looked up at the music rare;  
The sunbeams crept to my darling's feet,  
And worship'd the singers there.  
The lark came down from his cloud to hear her,  
The linnet flew up to the briar near her;  
The dewdrops clung to her garment's hem,  
She sings not now for any of them.

Angels who sing in the heavens above,  
Bent over their harps and smiled;  
For me their love was a cruel love,  
They robbed me of my child.  
In vain may the lark and linnet listen,  
In vain may the sun or the dewdrops glisten;  
No Marion sings to them, never, oh never!  
For angels will keep her for ever! for ever!"

We have italicised what we cannot but regard as weaknesses in this beautiful song. We do not like the line—

"And worship'd the singer there;"

nor the "her" and "her" at the end of the fifth and sixth lines of the second verse; nor the alliteration in "the lark and linnet listen." These are, however, but "specks."

"'Mine Own Ballad'—words by W. LEUTER, Esq., music by GEORGE HEMINGWAY (J. J. Hopkinson).

"'Mine Own Ballad' is a bold title for a song without a shadow of originality.

"'£2000 a year'—words by J. HASLER, music by CHARLES W. GLOVER (J. W. Jewell).

A "comic ballad" (so styled on the title-page), in the key of G major, which we devoutly hope may have such a sale as to bring in (annually) to the spirited publisher the sum inscribed upon its forehead.

"'A Sketch for the Organ,' No. 3—by JAMES GATTIE (J. H. Jewell).

Three pages—containing 106 bars in all (we have counted them)—of chords. It might be appropriately styled "After Tuning." No better medium of testing the intonation of an instrument (organ or piano) could be invented.

"'Elaine'; 'Vivien'; 'Guinevere'; 'Enid'; idylles musicales pour piano—par BENNETT GILBERT (J. H. Jewell).

These may be all more or less "idyllic," but certainly in not one instance Tennysonian. The artful and malicious "Vivien" has the best of it, which leads us to suppose that Mr. Bennett Gilbert feels most inspired under the pseudonyme of "H. R. Gadsby." If we are wrong in placing all four of the "idylles musicales" (which bear a strong family likeness—being all two pages in length, and all consisting of a theme and a variation), we beg pardon of Herr Lindberg,



author of "*Enid*," Mr. H. R. Gadsby, author of "*Vivien*," and Herr Adolphe Kesling, author of "*Elaine*." In putting his real name to "*Guinevere*," Mr. Bennett Gilbert has attempted the most difficult task, and assumed the post of honour. Perhaps, however, even supposing they are really all the product of one pen, that pen is as likely to be Herr Kesling's, Herr Lindberg's, or Mr. Gadsby's—in which case we proffer an humble apology to whichever of the three it may be. Meanwhile Mr. Bennett Gilbert should try his hand at the "Eleven Thousand Virgins," each of whom (we forget their names) is worth a couple of pages of music-type.

"*Go, lovely Rose*," vocal duet—words by EDMUND WALLER, music by L. P. (T. Alfred Novello).;

Every one who reads is acquainted with Waller's conceited stanzas. The music of "L. P." without being conceited, is extremely meagre; nor are such progressions as the following—



to be tolerated even by antiquaries.

"*Rain Drops*," adapted for the harp—by Mrs. B. COOPER (Charles Hallé and Son).;

An effective adaptation (for the most lady-like of instruments) of a song, that has, and not undeservedly, acquired a considerable share of popularity.

"*Lament for Glencoe*"—words and music by THE AUTHOR of "*The March of the Cameron Men*," (John Shepherd).

Alas for poor Glencoe! The opening of this "*Lament*," in spite of its jerks on "loyal," and "donalds," and "soundly," is like so many things not Scotch; that the whole is like nothing at all Scotch, Irish, English, French, German, Italian, or Japanese. The words, however, are vigorous—superior, indeed, in all respects to the music.

#### MUSIC RECEIVED FOR REVIEW.

##### ASHDOWN AND PARRY.

GOODMAN (H. W.) "Good news from home" (Pianoforte).  
Ditto. "The minstrel boy" (ditto).  
ROUBIER (HENRI) "Le langage des fleurs" (ditto).  
Ditto. "Josephine" (ditto).  
Ditto. "La vallée des roses" (ditto).

##### CROGER.

CROGER (THOMAS) "Instructions and Scales" (Harmonicon).

##### ROBERT COCKS AND CO.

RICHARDS (BRINLEY) "Première Tarantelle" (Pianoforte).  
Ditto. "La fête de la reine" (Ditto).

##### DUNCAN DAVISON AND CO.

AGUIAR (EMANUEL) "The fairies farewell to the flowers" (Vocal).

##### JEWELL.

GADSBY (H. R.) "Vivien" (Pianoforte).  
GILBERT (BENNETT) "Guinevere" (Ditto).  
LINDBERG "Enid" (Ditto).  
KESLING (ADOLPHE) "Elaine" (Ditto).

DARMSTADT.—M. Gounod's romantic opera of *Faust* has been given with great success. At the second performance the Grand Duke decorated the composer, and appointed Mlle. Emilie Schmidt Grand Ducal chamber-singer.

NUREMBERG.—At the Männergesang festival, which is to commence on the 21st of July next, new compositions by Franz Lachner, Hiller, Methfessel, Kalliwoda, Kücken, Otto, Duke Ernest, and Abt, will be sung, in most cases under the direction of the composers themselves. Four thousand singers have already intimated their intention of taking part in the ceremony.

#### AUDI ALTERAM PARTEM.

RICHARD WAGNER, in *Re himself* and "*TANNHÄUSER*."

"TO THE EDITOR OF ———."

"Paris, 27th March, 1861.

(Concluded from our last.)

"UNDER these circumstances, I was almost indifferent as to the manner in which my opera would be received; the most brilliant success would not have induced me to be many times present at its performance, so far was I from being satisfied with it. But, concerning the real character of its reception, you have hitherto, it strikes me, been purposely kept in the dark, and would, therefore, act very wrongly, were you to form an opinion unfavourable to the general Parisian public, however flattering that opinion might be to us Germans. I still think, on the contrary, that the Parisian public are distinguished for very estimable qualities, among which may be reckoned great quickness, and a truly large-hearted love of justice. The fact of an audience—an entire audience, to whom I was personally a complete stranger; who had been told, day by day, by the papers and idle prattlers, the most absurd things about me; and who were the objects of all sorts of attempts to prejudice them against me—maintaining my cause repeatedly, for a quarter of an hour at a time, by the most exhausting manifestations of approbation, against a clique, must, even were I the most indifferent being in the world, fill me with feelings of the warmest description. But an audience actuated, as every dispassionate observer immediately perceived, by the most violent prejudice against my work, had been assembled on the night of the first performance, thanks to the zealous care of those who had the sole distribution of the places, and who rendered it almost impossible for me to introduce my few personal friends. If to this audience you add all the members of the Parisian press, who are officially invited on such occasions, and whose hostility towards me their notices alone are sufficient to prove, I really think I am entitled to speak of a great victory, when I inform you, in the strictest truth, that there was louder and more unanimous applause at the performance of my work, although that performance was far from being too spirited a one, than I myself ever heard in Germany. Several of the musical critics, or rather all of them, who were the real leaders of the opposition, which, at first, was, perhaps, nearly universal, exerted themselves to the utmost to prevent the public from listening to my work, but they were evidently alarmed, towards the end of the second act, lest they should be compelled to witness its complete and brilliant success. They, therefore, had recourse to a plan of bursting out into horse-laughter at certain cues, which they had agreed upon among themselves at the general rehearsals, and by this means produced considerable confusion at the conclusion of the second act, for the express purpose of weakening the effect of a strong manifestation at the fall of the curtain. The same gentlemen had also observed, at the general rehearsals, which I was unable to prevent their attending, that the success of the opera depended, in a great measure, upon the mode in which the third act was performed. An admirable scene, by M. Despléchin, representing the Valley of the Wartburg in the light of an autumnal evening, exerted, even at the rehearsals, on all present a charm which strengthened the proper feeling necessary for the following scenes, and, indeed, rendered it irresistible. As regards the artists, these scenes were the gem of the whole performance. The Procession of Pilgrims was sung and placed upon the stage in a most admirable manner; Elizabeth's prayer, rendered by Mlle. Sax with touching and expressive perfection; and the fantasia to the evening star, given by Morelli with elegiacal tenderness, introduced so happily the best part of Niemann's performances, namely, the account of the pilgrimage, which always obtained for him the warmest marks of approbation, that it appeared probable to my most bitter opponents that this third act would prove exceptionally successful. It was, accordingly, this very act that the individuals in question attacked most virulently, endeavouring, by outbursts of violent laughter, as pretexts for which they were obliged to seize on the most trifling things, to prevent anything like the necessary devout, calm feeling reigning among the audience. Not led astray by these repulsive demonstrations, my singers neither allowed themselves to be discouraged, nor was the audience to be restrained from paying the most sympathetic attention to their performance, often rewarded with loud applause; at last, the artists having been called on with the most boisterous signs of approbation, the opposition was kept completely under.

"That I was not wrong in looking upon the result of this evening as a complete victory, was proved by the behaviour of the public at the second performance, for it was then evident who were the opponents against whom I should, in future, have exclusively to contend. I refer to the Jockey Club, which I have a right to name, since the public



themselves did so openly, by crying out, "à la porte les Jockeys." The members of this Club, whose right to be considered the lords and masters of the Grand Opera I need not inquire into more nearly, and who, by the absence of the usual ballet at the time of their entrance into the theatre, that is to say, about the middle of the performance, thought their dearest interests grievously injured, had discovered, to their horror, that, at the first performance, not only had *Tannhäuser* not failed, but had actually been a triumph. From that moment it became their business to prevent this balletless opera from being presented to them even after evening. With this object, they had, on their way from dinner to the Opera, purchased a number of dog whistles, and such like things, which, immediately after the entrance of these gentlemen, were employed against *Tannhäuser* in the most ingenious manner. Previously, that is to say, during the whole of the first act and up to the middle of the second, there had not been the slightest sign of any further opposition, and the most continuous applause had accompanied, unopposed, those portions of my opera which had first gained favour with the public. From this moment, however, no demonstration of satisfaction was of any avail. It was in vain that the Emperor himself, together with the Empress, proved, for the second time, his favourable opinion of my work; the condemnation of *Tannhäuser* had been irrevocably pronounced by those who regarded themselves as the masters of the theatre, and who all belong to the highest aristocracy of France. Until the conclusion of the performance, all the applause bestowed by the public was accompanied by whistles and flageolets.

"In consequence of the total inability of the Management to do aught against this powerful club, and of the evident disinclination of the Minister of State himself to become involved in any serious dispute with its members, I felt I could not expect the performers, who had served me so truly, to continue subjecting themselves to the horrible excitement so unconsciously inflicted on them (of course for the purpose of making them throw up their parts). I gave the Management notice that I withdrew my opera, consenting to a third performance only on condition that it should take place on a Sunday, that is to say, on a non-subscription night, by which plan the subscribers would not be irritated, while the house would be rendered available for the general public. It was not considered advisable to comply with my wish that this performance should be advertised in the bills at the 'last,' and I could only inform my acquaintances personally that such was the case. These precautionary measures were, however, insufficient to allay the anxiety of the Jockey Club. That body fancied it perceived, in this Sunday performance, a bold demonstration, attended with danger to its interests, since, if the performance were an undisputed success, the hated work might then easily be forced upon the members. No one had the courage to believe in the sincerity of my assertion, that, in case of such a success, my withdrawal of *Tannhäuser* would only be the more certain. These gentlemen, consequently, gave up their usual amusements on the evening in question, and returning, once more fully equipped, to the theatre, repeated the proceedings which distinguished the second performance. The indignation of the public, who were to be completely debarred from following the opera, rose to a pitch, which, I was assured, was perfectly unprecedented, and the social position of these elegant rioters—which it would seem is altogether unassailable—was, perhaps, the only thing that saved them from personal violence. Let me state, at once, that, astonished as I was at the unruly behaviour of the gentlemen of this club, I was equally struck and touched by the heroic exertions of the public, properly so called, to see justice done me; and that it would never once enter my head to entertain the slightest doubt of a Parisian audience, provided it assembled on neutral ground belonging to itself.

"My official notification of the withdrawal of the score, placed the Management of the Opera in a position of really great embarrassment. The Management acknowledge, openly and emphatically, that in the case of my opera they see one of the greatest possible successes, for they do not recollect another instance of the public declaring themselves with such warmth the partisans of a work opposed by a particular set. They think they are sure of exceedingly high receipts from *Tannhäuser*, the house having been already let for several nights in advance. They are continually receiving information of the increasing indignation of the public, who find themselves prevented, by a party of most limited numbers, from calmly listening to and appreciating a much-talked-of work. I also hear that the Emperor is still most kindly disposed in the matter, while the Empress wishes to declare herself the patroness of my opera, and obtain guarantees against any further disturbances. At this moment, there is being circulated among the musicians, painters, artists and authors in Paris, a protestation addressed to the Minister of State, and referring to the unbecoming proceedings at the Opera House. It is, as I have been informed, signed by a large number of persons. Under these circumstances, I ought easily to pluck up courage and allow my work to

be resumed. But a grave artistic consideration prevents my doing so. As yet, my work has not enjoyed a calm and dispassionate hearing; its true character, depending indispensably on the audience being thrown, in accordance with my intention, into a frame of mind embracing the whole of my production, and different from that of the ordinary opera-public, has not yet dawned upon the public, who, on the contrary, could only confine themselves to brilliant and catching external features, which serve me merely as scaffolding, but which the audience remarked and received with lively sympathy. If I could and did obtain a quiet hearing for my opera, I fear, from what I have already hinted at, concerning the character of the performance here, that the inward weakness and tameness of the latter, which are no secret for those who are intimately acquainted with the work, and for the removal of which all personal intervention on my part was prohibited, must gradually be revealed, so that, for the present, I should not be able to look forward to a sterling and not merely an external success. Let, therefore, all the unsatisfactory events connected with this performance be kindly buried under the dust of the three battle-nights, and the various persons who bitterly disappointed the hopes I had founded on them, console themselves with the belief, that they fought and fell in a good cause!

"For the present, the Paris *Tannhäuser* has been played out. But, if a wish of certain earnest friends of my art be fulfilled—if a project, seriously entertained by competent individuals, and which aims at nothing less than the speedy foundation of a new opera house for the realisation of the reforms here mooted by me, be carried out—you may, perhaps, hear once more, even from Paris, of *Tannhäuser*.

"Be assured that you now know the complete truth as regards everything that has, as yet, taken place in Paris, in connection with my work; as your guarantee for this, accept the simple fact, that I cannot possibly be satisfied with a mere appearance, when my inmost wish has remained unfulfilled, and this wish can be gratified only by the consciousness of having produced a really intelligent impression.

"With cordial good wishes, I remain, yours,

"RICHARD WAGNER."\*

#### JOSEPH STAUDIGL.

Born April 14th, 1807. Died March 28th, 1861.†

(Concluded from our last.)

Was it not by the irresistible power of *fine singing* that Staudigl charmed all opera-goers, as Edmund, in Nicolai's *Heimkehr*? The assumption of this part—which, as the first step to Staudigl's unfortunate mania of singing music distressingly high for him, was certainly a most fatal one—proved indescribably effective, on account of the dash and spirit he infused in it. Was it not the same power of song which enabled him to create so energetic an impersonation out of Rossini's *Tell*? We might name other parts; but our consideration of Staudigl as a histrionic singer has already led us very far, and we have still to speak of him viewed in a different light.

That Staudigl should, from time to time, have undertaken to instruct vocal aspirants, is simply a proof of his good nature. His lessons were never lucrative. His imitators, too, have not been fortunate, with the sole exception of the *dilettante* and Imperial vocalist, Panzer, who really has something of the master about him.

Staudigl was invariably most unfortunate in all operatic matters with the guidance of which he was mixed up. At any rate, the fact of his being stage-manager-in-chief could not effectually check the failure attendant on Pokorny's laudable speculation, which began so brilliantly. As a member of the committee at the Kärntnerthor Theatre, in 1848, he manifested the most active zeal without much greater success; while, as stage manager-in-chief there, under Holbein, he certainly reaped no laurels, although, as is usual in such regions, it was impossible to find out what the stage manager *might* do, as well as what he really had done and had neglected to do.

Staudigl was always distinguished for his talent as a singer of sacred music—as distinguished, at least, as the partially defective management and organisation of the Imperial Chapel at Vienna would allow him to be. His thorough musical education proved here of great use to him,

\* The editor of the *Niederrheinische Musik-Zeitung* observes, on the subject of the above letter:—"With regard to this modest example of self-defence in opposition to the decision of public opinion, we will simply refer our readers to the commencement of Cicero's Oration against Verres: "*Nemo quemquam tam audacem, &c., arbitrabatur, qui—tam multis testibus convictus—auderet. EST IDEM, QUI SEMPER FUIT.*"

† Translated expressly for the MUSICAL WORLD, from the *Vienna Recensionen*.

and he was far from paying any respect to the tolerably general prejudice that sacred music should be sung without expression.

This last remark calls to our remembrance the admiration universally and justly entertained for Staudigl as an *oratorio-singer*. In the concert-room the singer, in his black dress-coat, with his music in his hand, together with the narrative form in which recitative runs, all necessitate a kind of expression somewhat different from that employed in the operatic style. When, however, narrative rises to animated description; when prayer assumes a more than ordinarily pressing and urgent tone; when some deeply-moving situation is depicted, and music is to be the interpreter of the singer's continually-changing emotions, a greater amount of vivacity in words and tone, and a highly dramatically-objective expression, properly so called, may be justifiable even in oratorio. The most reassuring guarantee that Staudigl would, in most cases, not overstep the proper limit, was afforded by his own moderation as an individual. It is therefore far from astonishing that many persons should maintain that oratorio was more especially suited to his talent; but in saying this, and in awarding more than due praise to the oratorio-singer, they were plainly guilty of injustice to the theatrical singer. It was more especially in oratorio that his mode of delivering the recitative showed how much of his inspiration he drew from the exciting influence of the stage.

After oratorio comes the concert-room, with its airs, its ballads and its songs of all sorts—an endless field in which much that is good is mixed up with a great deal that is worthless and absurd. For a long series of years did Staudigl labour in this branch of his profession; and our sketch would be incomplete if, after having described the histrionic singer, as well as the master in the sacred and semi-sacred style, we were not also to mention the world-renowned song-singer ("Lieder-sänger"). In his mode of singing songs, we again come across all the good qualities and some of the defects we have already mentioned, namely, beauty of tone, correctness, warmth of expression, and clearness of exposition, but at the same time, touches of the Viennese dialect and a partial dragging of the time, for the purpose of showing off his voice. His conception was certain, intelligent, and calculated for dramatic effect, such as was not adapted, perhaps, to the *alla camera* expression of the "Lied," taken in its original acceptation, but admirably suited to the enlarged proportions which it has now assumed.

There was sometimes, it is true, just cause for complaint that, in the choice of his songs, as well as in the other details of his professional labours, Staudigl was not sufficiently penetrated by true artistic feeling; but, on the other hand, we must, in mere justice to him, recollect that the period when his powers were in their prime was the period of "virtuosity," a period when our musically-renowned Vienna was in a state of musical incapacity. Had Staudigl, whose mind was for five years plunged in darkness, been able to take part in the great change for the better which came over musical matters during the years of his affliction, it is very certain that he would have valiantly aided in rebuilding the new temple of music in Vienna; for, though he had undoubtedly sung rubbish enough in his day, he not only sang good music well, but was fond of singing it, and greatly pleased whenever he had an opportunity of doing so.

## THE ENTERPRISING IMPRESARIO.

### CHAPTER XIV.

ONE member of the party was unquestionably of a superstitious turn of mind, and endeavoured by the force of example to convert others to her way of thinking. It made one positively nervous to remain long in the society of Amina's mother. The slightest incident, the most casual circumstance, was attributed by the good old lady to the mysterious influence of the fates. She had a whole catalogue of lucky and unlucky omens, which she repeated constantly as solemnly as she would a passage from Scripture. Her great faith was in pigs. In them her good genius seemed to have its existence. As she believed in pigs, so she encouraged pigs; and had it been allowed by Amina, would I believe have had a pet pig to replace the lapdog which she carried about with her. Amina, in this instance, however, exercised a wholesome influence over her maternal parent, and the company was spared such an inconvenience. Another firm conviction of Mad. A— was the disastrous consequences of dropping any article of food while conveying it to your mouth. This, I need hardly say, she carefully avoided doing; and I cannot remember any occasion when such an ominous accident befel her personally. It was easily understood at any time by her appearance, whether the omens she had observed had been favourable or otherwise—whether pigs or mag-

pies (for which she had a strong antipathy) had predominated. At breakfast it was known whether the day would be one of smiles or tears. One morning she came down in the happiest humour, she danced into the room with the light step of a girl of seventeen. It was evidently a difficult matter for her to restrain her delight. What had happened? What could be the matter? "Mais, Madame," exclaimed the Frenchman, "Qu'est-ce qu'il vous est arrivé?" Everybody's curiosity was excited; but the old lady could not be persuaded to divulge the cause of her unwonted happiness. At length Amina appeared and betrayed the secret. "Mamma had put on one of her garments the wrong side out." The truth being known "mamma" was greatly relieved, and seemed to expect everybody to participate with her in her joy.

On the day thus auspiciously inaugurated, arrangements had been made for an excursion into the country. The party had a holiday at the theatre, and decided to dine out of town. A picnic of a somewhat unusual character was organised. To avoid the chance of taking cold by dining, as is customary on such occasions, in the open fields, and at the same time to do away with the ceremonious restraint of feasting at an hotel, a plan was adopted by which the inconveniences supposed to contribute so immensely to the pleasure of an ordinary picnic were happily combined. An unfurnished house at Queenstown was taken for the day, and to this very eligible spot the tourists repaired with their baskets of prog and champagne, everybody looking forward to the enjoyment of dining in such confusion as the adventure promised. Some went by water; others took the railway from Cork; they all assembled in the empty house at the hour agreed upon. As might easily have been foreseen, it was found impossible to dine with any degree of comfort on the floor. A long table was accordingly borrowed from a neighbouring tavern, and some chairs begged of the charitable inhabitant next door. Alphonso spread the cloth, and with the assistance of the basso cook (who evidently looked upon the whole proceedings from a professional point of view), very soon displayed the savoury contents of the different baskets.

Behold our musical celebrities at their holiday repast! They are like so many children, and make as much noise. The ladies occupy one side of the table, monopolising all the chairs. The provisions are fast disappearing, and the stock of champagne is considerably diminished. The merriment is at its height, when a sudden stir is made by a lady rising from her chair. It is Amina's mamma, who, impressed with the importance of the occasion, is anxious to express her sentiments in a speech. A spasmodic effort on the part of the *seconda donna* to prevent her carrying out such a wild intention is in vain. Mad. A— stands erect, and calls the attention of all the party to what she is about to say. Whether she spoke in French, English, Irish or Italian, matters little. She addressed everybody individually as her "dear friend," and shed a flood of tears. Amina who was seated at the further end of the table, had not been aware of the ambitious attempt of her mother, at this moment approached and relieved her from any further embarrassment by insisting upon the speech being discontinued. After a short argument they left the room together, which was the signal for the party to break up and to move homewards.

To reach either the steamer or the railway they had to embark in small boats to cross the Queenstown harbour. Getting into these boats was a most awkward matter for the ladies. The tide was low; the steps of the pier considerably higher than the water-level. A leap of some three or four feet was, consequently, necessary to get on board. One of the shortest of the party, a vivacious and gallant Hibernian, volunteered to catch the ladies as they jumped. He got into the boat, and stood with open arms for those who were to follow. Amina's mamma, by this time recovered from her speech, was the first to present herself. The stout appearance of the matron, as she came to the edge of the steps, seemed enough to intimidate the brave little Irishman; but he did not shrink. There he stood in the gunwale of the boat in a determined attitude, apparently as firm and as resisting as a rock. "Are you coming?" he cried, impatiently, when "mamma," by way of reply, gave a spring, knocked over the brave little Irishman who ought to have caught her, and sprawling full length, completely smothered him with her petticoats. The boat quivered from stem to stern, and was thought would sink from the heavy shock it had sustained; but, by the presence of mind of the sailors in charge, any serious



accident was prevented. After a short interval the lady got up, and her victim was discovered lying on his back rather confused at his absurd position. He wisely left the other ladies to embark with the assistance of the boatmen.

"Mamma" declared she was much shaken; and talked of her lucky escape until the party reached home. I dare say she remembers it to the present day.

ANTEATER.

### Letters to the Editor.

MR. HENRY GOODBAN *in re* "LUNELLA."

DEAR MR. EDITOR,—I am much flattered by the kindly notices you have given of some of my pianoforte pieces in your reviews of music in the last number of the *MUSICAL WORLD*; but will you allow me to correct an error in your mention of "Lunella, a ballad for the pianoforte." You say it is a "transcription," and that the graceful character of the ballad has already been noticed on a former occasion.

It is not a transcription, but a song without words, composed and published *only* in the form in which you received it. It cannot, therefore, have been noticed in another shape.—I am, &c.

HENRY W. GOODBAN.

SIR,—Would you favour me by stating whether the rumours are correct, which I and several professional friends have heard, that Bennett Gilbert is about producing a new opera at the Surrey Theatre? and oblige yours obediently,

ALPHA.

[Better apply to "Bennett Gilbert."—ED.]

"A LINGERING MEMORY," &c.

SIR,—Having observed the criticism of my song, "A thought of the rose," in the last number of the *MUSICAL WORLD*, I lose no time in informing you that I have never seen or heard the song by Steradale Bennett to which you allude. Neither have I any knowledge of "The garland" by Mendelssohn to which you have discovered a similarity.

I have the entire set of the "Lieder Ohne Worte," and though the passage you have quoted from my symphony is sufficiently similar to give a colouring to the charge of plagiarism, I cannot account for the coincidence except by supposing that I have had a lingering memory of the works of a composer of whom I have always been a most ardent admirer.

How about the melody in Mendelssohn's duet in A flat, Book 3.

Believe me, Sir, yours obediently,

W. STATON.

[No. 6, Book 3, in A flat, is the famous "Duet," the first four notes of which resemble the first four notes of the slow movement of Beethoven's second symphony, which resemble the first four notes of the slow movement of Dussek's quartet for piano and "strings" in E flat, &c.—ED.]

### ANSWER WHO CAN.

SIR,—I have some knowledge of music, can play the piano indifferently well, and know a little of the rudiments of harmony. I want some instruction in singing. I think that I have a good voice, but it is only what I *think*, as I never sang to any one but myself in my life, and have never received the slightest *vocal* instruction; but I can sing with ease from E on the third space of the bass clef to G above the fifth line in the treble. I don't even know whether this is a good compass or not, I am so totally ignorant of singing. My object is to get some instruction and practice in part-singing as quickly and at as little expense as possible. I think, from what I have read, that Mr. Hullah's system will answer my purpose best, where I should learn with a number of others, and (I suppose) at little cost. The Ultima Thule of my ambition being to qualify myself for a chorus singer, as I have friends who could, I think, get me an engagement. And now to the gist of all this. Will you kindly give me some advice or information in your next number as to the best means of accomplishing my object? Are Mr. Hullah's classes held at St. Martin's Hall as they were before

the fire? and should I apply personally, or how? if not, where, or to whom, and how? I *know* you can tell me, I venture to hope that you will. With apologies for prolixity, I am, &c.

AN ANXIOUS CONTRALTO.

### WAGNER'S VIEWS ON DRAMATIC MELODY.

SIR,—I do not write this to cry up Wagner, but simply to aid, in the fewest possible words, fair play, that people may at least understand Wagner's system, not to judge of his music, but the system, and further to help to decide upon what basis composers are for the future to write dramatic music. It is necessary that there should exist correct philosophical views on the nature and ends of an operatic composition, and if Wagner's principle (I do not say his music) is not right, will some of your kind readers favour us composers, with the true system of philosophical aesthetics, upon which an opera ought to be composed. But to the point, Wagner maintains that the poet is to have the liberty of writing in whatever metre he thinks best suited to the sentiment to be expressed, which he may change as often as he desires. The rhythm of the melody is to be the same as the rhythm of the poetry, instead of always following the one conventional form of Italian operatic melody, which has no reference to the sentiment expressed. In fact, the singers are to act the dramatic action, and declaim the poetry musically, but it is the instrumental orchestra which is to express the sentiment of the poem. I trust you will insert this. I am sure it is to the interest of the opera that we should arrive at definite views, and what I simply ask is, that if these views are not correct, will only some one explain upon what principles composers are to work?—Yours obediently, GNAT.

EAST AND WEST INDIA DOCK COMPANY'S LITERARY INSTITUTION.—A concert (which was well attended) in aid of the funds of the music class, took place on Wednesday evening, when the following artists assisted:—Miss Rebecca Isaacs, Miss Julia Craven (Pupil of Miss Isaacs), Mrs. R. Paget (R. A. M.), Mr. George Tedder, Mr. Henry Buckland, Mr. W. H. Eayres (violin). Mr. W. Wilson was the accompanist. There were several encores, and a new song, sung by Mrs. R. Paget, whose fine contralto voice it suited, met with great success.

MISS M. B. HAWES, says the *Manchester Times*, who fifteen years ago retired from professional life in the midst of great successes as one of the leading contraltos of the day, especially in sacred music, is said to be contemplating a return to the concert room. Miss Hawes took leave of the public on the occasion of her marriage, which was understood to be an eligible one, in the most liberal expression of the term.

MUNICH.—Boieldieu's *Chaperon Rouge* has been revived after a lapse of thirty-two years, but we do not think it will prove a permanent addition to the repertory. The principal female part was sung by Mlle. Stehle, whose performances during the last six months have justified the more educated class of opera-goers in believing that opera here will shortly recover from its present fallen condition.

M. ROGER, the celebrated French tenor, has been singing with much success at Berlin, with Mlle. Artot for *prima donna*. He took leave of the Berliners in the *Prophète*. During a late concert at the Palace, his Majesty expressed his sympathy with M. Roger on the severe accident to his arm; "but," the king added, "I am an older victim to field sports, as you see," and he showed him his hand, one of the fingers of which was amputated from a similar cause.

### AN EXTEMPORE.

(Communicated.)

"Music's the food of love," so says the poet;  
I am one of those who very often quotes  
This passage; from experience, I know it,  
That love is very much increased by notes.

The rich have only just an *overture* to make  
To any lady,—one of mere politeness,  
And love, from that same overture will take,  
A meal,—will leave him appetiteless.

Love has a taste at times for what is *base*—  
(Tis pity truth should be unpleasant),  
And *flats* and *sharps*, exactly as the case  
May be, are preyed upon at present.

The world marks how the *tenor* of his way  
Cupid pursues with great cupidity;  
So any one who dares the poet gainsay,  
Must be accused of much stupidity.



and he was far from paying any respect to the tolerably general prejudice that sacred music should be sung without expression.

This last remark calls to our remembrance the admiration universally and justly entertained for Staudigl as an *oratorio-singer*. In the concert-room the singer, in his black dress-coat, with his music in his hand, together with the narrative form in which recitative runs, all necessitate a kind of expression somewhat different from that employed in the operatic style. When, however, narrative rises to animated description; when prayer assumes a more than ordinarily pressing and urgent tone; when some deeply-moving situation is depicted, and music is to be the interpreter of the singer's continually-changing emotions, a greater amount of vivacity in words and tone, and a highly dramatically-objective expression, properly so called, may be justifiable even in oratorio. The most reassuring guarantee that Staudigl would, in most cases, not overstep the proper limit, was afforded by his own moderation as an individual. It is therefore far from astonishing that many persons should maintain that oratorio was more especially suited to his talent; but in saying this, and in awarding more than due praise to the oratorio-singer, they were plainly guilty of injustice to the theatrical singer. It was more especially in oratorio that his mode of delivering the recitative showed how much of his inspiration he drew from the exciting influence of the stage.

After oratorio comes the concert-room, with its airs, its ballads and its songs of all sorts—an endless field in which much that is good is mixed up with a great deal that is worthless and absurd. For a long series of years did Staudigl labour in this branch of his profession; and our sketch would be incomplete if, after having described the histrionic singer, as well as the master in the sacred and semi-sacred style, we were not also to mention the world-renowned song-singer ("Lieder-sänger"). In his mode of singing songs, we again come across all the good qualities and some of the defects we have already mentioned, namely, beauty of tone, correctness, warmth of expression, and clearness of exposition, but at the same time, touches of the Viennese dialect and a partial dragging of the time, for the purpose of showing off his voice. His conception was certain, intelligent, and calculated for dramatic effect, such as was not adapted, perhaps, to the *alla camera* expression of the "Lied," taken in its original acceptance, but admirably suited to the enlarged proportions which it has now assumed.

There was sometimes, it is true, just cause for complaint that, in the choice of his songs, as well as in the other details of his professional labours, Staudigl was not sufficiently penetrated by true artistic feeling; but, on the other hand, we must, in mere justice to him, recollect that the period when his powers were in their prime was the period of "virtuosity," a period when our musically-renowned Vienna was in a state of musical incapacity. Had Staudigl, whose mind was for five years plunged in darkness, been able to take part in the great change for the better which came over musical matters during the years of his affliction, it is very certain that he would have valiantly aided in rebuilding the new temple of music in Vienna; for, though he had undoubtedly sung rubbish enough in his day, he not only sang good music well, but was fond of singing it, and greatly pleased whenever he had an opportunity of doing so.

## THE ENTERPRISING IMPRESARIO.

### CHAPTER XIV.

ONE member of the party was unquestionably of a superstitious turn of mind, and endeavoured by the force of example to convert others to her way of thinking. It made one positively nervous to remain long in the society of Amina's mother. The slightest incident, the most casual circumstance, was attributed by the good old lady to the mysterious influence of the fates. She had a whole catalogue of lucky and unlucky omens, which she repeated constantly as solemnly as she would a passage from Scripture. Her great faith was in pigs. In them her good genius seemed to have its existence. As she believed in pigs, so she encouraged pigs; and had it been allowed by Amina, would I believe have had a pet pig to replace the lapdog which she carried about with her. Amina, in this instance, however, exercised a wholesome influence over her maternal parent, and the company was spared such an inconvenience. Another firm conviction of Mad. A— was the disastrous consequences of dropping any article of food while conveying it to your mouth. This, I need hardly say, she carefully avoided doing; and I cannot remember any occasion when such an ominous accident befel her personally. It was easily understood at any time by her appearance, whether the omens she had observed had been favourable or otherwise—whether pigs or mag-

pies (for which she had a strong antipathy) had predominated. At breakfast it was known whether the day would be one of smiles or tears. One morning she came down in the happiest humour, she danced into the room with the light step of a girl of seventeen. It was evidently a difficult matter for her to restrain her delight. What had happened? What could be the matter? "Mais, Madame," exclaimed the Frenchman, "Qu'est-ce qu'il vous est arrivé?" Everybody's curiosity was excited; but the old lady could not be persuaded to divulge the cause of her unwonted happiness. At length Amina appeared and betrayed the secret. "Mamma had put on one of her garments the wrong side out." The truth being known "mamma" was greatly relieved, and seemed to expect everybody to participate with her in her joy.

On the day thus auspiciously inaugurated, arrangements had been made for an excursion into the country. The party had a holiday at the theatre, and decided to dine out of town. A picnic of a somewhat unusual character was organised. To avoid the chance of taking cold by dining, as is customary on such occasions, in the open fields, and at the same time to do away with the ceremonious restraint of feasting at an hotel, a plan was adopted by which the inconveniences supposed to contribute so immensely to the pleasure of an ordinary picnic were happily combined. An unfurnished house at Queenstown was taken for the day, and to this very eligible spot the tourists repaired with their baskets of prog and champagne, everybody looking forward to the enjoyment of dining in such confusion as the adventure promised. Some went by water; others took the railway from Cork; they all assembled in the empty house at the hour agreed upon. As might easily have been foreseen, it was found impossible to dine with any degree of comfort on the floor. A long table was accordingly borrowed from a neighbouring tavern, and some chairs begged of the charitable inhabitant next door. Alphonso spread the cloth, and with the assistance of the basso cook (who evidently looked upon the whole proceedings from a professional point of view), very soon displayed the savoury contents of the different baskets.

Behold our musical celebrities at their holiday repast! They are like so many children, and make as much noise. The ladies occupy one side of the table, monopolising all the chairs. The provisions are fast disappearing, and the stock of champagne is considerably diminished. The merriment is at its height, when a sudden stir is made by a lady rising from her chair. It is Amina's mamma, who, impressed with the importance of the occasion, is anxious to express her sentiments in a speech. A spasmodic effort on the part of the *seconda donna* to prevent her carrying out such a wild intention is in vain. Mad. A— stands erect, and calls the attention of all the party to what she is about to say. Whether she spoke in French, English, Irish or Italian, matters little. She addressed everybody individually as her "dear friend," and shed a flood of tears. Amina who was seated at the further end of the table, had not been aware of the ambitious attempt of her mother, at this moment approached and relieved her from any further embarrassment by insisting upon the speech being discontinued. After a short argument they left the room together, which was the signal for the party to break up and to move homewards.

To reach either the steamer or the railway they had to embark in small boats to cross the Queenstown harbour. Getting into these boats was a most awkward matter for the ladies. The tide was low; the steps of the pier considerably higher than the water-level. A leap of some three or four feet was, consequently, necessary to get on board. One of the shortest of the party, a vivacious and gallant Hibernian, volunteered to catch the ladies as they jumped. He got into the boat, and stood with open arms for those who were to follow. Amina's mamma, by this time recovered from her speech, was the first to present herself. The stout appearance of the matron, as she came to the edge of the steps, seemed enough to intimidate the brave little Irishman; but he did not shrink. There he stood in the gunwale of the boat in a determined attitude, apparently as firm and as resisting as a rock. "Are you coming?" he cried, impatiently, when "mamma," by way of reply, gave a spring, knocked over the brave little Irishman who ought to have caught her, and sprawling full length, completely smothered him with her petticoats. The boat quivered from stem to stern, and was thought would sink from the heavy shock it had sustained; but, by the presence of mind of the sailors in charge, any serious

accident was prevented. After a short interval the lady got up, and her victim was discovered lying on his back rather confused at his absurd position. He wisely left the other ladies to embark with the assistance of the boatmen.

"Mamma" declared she was much shaken; and talked of her lucky escape until the party reached home. I dare say she remembers it to the present day.

ANTEATER.

### Letters to the Editor.

MR. HENRY GOODBAN in re "LUNELLA."

DEAR MR. EDITOR,—I am much flattered by the kindly notices you have given of some of my pianoforte pieces in your reviews of music in the last number of the *MUSICAL WORLD*; but will you allow me to correct an error in your mention of "Lunella, a ballad for the pianoforte." You say it is a "transcription," and that the graceful character of the ballad has already been noticed on a former occasion.

It is not a transcription, but a song without words, composed and published *only* in the form in which you received it. It cannot, therefore, have been noticed in another shape.—I am, &c.

HENRY W. GOODBAN.

SIR,—Would you favour me by stating whether the rumours are correct, which I and several professional friends have heard, that Bennett Gilbert is about producing a new opera at the Surrey Theatre? and oblige yours obediently,

ALPHA.

[Better apply to "Bennett Gilbert."—ED.]

"A LINGERING MEMORY," &c.

SIR,—Having observed the criticism of my song, "A thought of the rose," in the last number of the *MUSICAL WORLD*, I lose no time in informing you that I have never seen or heard the song by Steradale Bennett to which you allude. Neither have I any knowledge of "The garland" by Mendelssohn to which you have discovered a similarity.

I have the entire set of the "Lieder Ohne Worte," and though the passage you have quoted from my symphony is sufficiently similar to give a colouring to the charge of plagiarism, I cannot account for the coincidence except by supposing that I have had a lingering memory of the works of a composer of whom I have always been a most ardent admirer.

How about the melody in Mendelssohn's duet in A flat, Book 3.

Believe me, Sir, yours obediently,

W. STATON.

[No. 6, Book 3, in A flat, is the famous "Duet," the first four notes of which resemble the first four notes of the slow movement of Beethoven's second symphony, which resemble the first four notes of the slow movement of Dussek's quartet for piano and "strings" in E flat, &c.—ED.]

ANSWER WHO CAN.

SIR,—I have some knowledge of music, can play the piano indifferently well, and know a little of the rudiments of harmony. I want some instruction in singing. I think that I have a good voice, but it is only what I *think*, as I never sang to any one but myself in my life, and have never received the slightest *vocal* instruction; but I can sing with ease from E on the third space of the bass clef to G above the fifth line in the treble. I don't even know whether this is a good compass or not, I am so totally ignorant of singing. My object is to get some instruction and practice in part-singing as quickly and at as little expense as possible. I think, from what I have read, that Mr. Hullah's system will answer my purpose best, where I should learn with a number of others, and (I suppose) at little cost. The Ultima Thule of my ambition being to qualify myself for a chorus singer, as I have friends who could, I think, get me an engagement. And now to the gist of all this. Will you kindly give me some advice or information in your next number as to the best means of accomplishing my object? Are Mr. Hullah's classes held at St. Martin's Hall as they were before

the fire? and should I apply personally, or how? if not, where, or to whom, and how? I *know* you can tell me, I venture to hope that you will. With apologies for prolixity, I am, &c.

AN ANXIOUS CONTRALTO.

### WAGNER'S VIEWS ON DRAMATIC MELODY.

SIR,—I do not write this to cry up Wagner, but simply to aid, in the fewest possible words, fair play, that people may at least understand Wagner's system, not to judge of his music, but the system, and further to help to decide upon what basis composers are for the future to write dramatic music. It is necessary that there should exist correct philosophical views on the nature and ends of an operatic composition, and if Wagner's principle (I do not say his music) is not right, will some of your kind readers favour us composers, with the true system of philosophical aesthetics, upon which an opera ought to be composed. But to the point, Wagner maintains that the poet is to have the liberty of writing in whatever metre he thinks best suited to the sentiment to be expressed, which he may change as often as he desires. The rhythm of the melody is to be the same as the rhythm of the poetry, instead of always following the one conventional form of Italian operatic melody, which has no reference to the sentiment expressed. In fact, the singers are to act the dramatic action, and declaim the poetry musically, but it is the instrumental orchestra which is to express the sentiment of the poem. I trust you will insert this. I am sure it is to the interest of the opera that we should arrive at definite views, and what I simply ask is, that if these views are not correct, will only some one explain upon what principles composers are to work?—Yours obediently, GNAT.

EAST AND WEST INDIA DOCK COMPANY'S LITERARY INSTITUTION.—A concert (which was well attended) in aid of the funds of the music class, took place on Wednesday evening, when the following artists assisted:—Miss Rebecca Isaacs, Miss Julia Craven (Pupil of Miss Isaacs), Mrs. R. Paget (R. A. M.), Mr. George Tedder, Mr. Henry Buckland, Mr. W. H. Eayres (violin). Mr. W. Wilson was the accompanist. There were several encores, and a new song, sung by Mrs. R. Paget, whose fine contralto voice it suited, met with great success.

Miss M. B. Hawes, says the *Manchester Times*, who fifteen years ago retired from professional life in the midst of great successes as one of the leading contraltos of the day, especially in sacred music, is said to be contemplating a return to the concert room. Miss Hawes took leave of the public on the occasion of her marriage, which was understood to be an eligible one, in the most liberal expression of the term.

MUNICH.—Boieldieu's *Chaperon Rouge* has been revived after a lapse of thirty-two years, but we do not think it will prove a permanent addition to the repertory. The principal female part was sung by Mlle. Stehle, whose performances during the last six months have justified the more educated class of opera-goers in believing that opera here will shortly recover from its present fallen condition.

M. ROGER, the celebrated French tenor, has been singing with much success at Berlin, with Mlle. Artot for *prima donna*. He took leave of the Berliners in the *Prophète*. During a late concert at the Palace, his Majesty expressed his sympathy with M. Roger on the severe accident to his arm; "but," the king added, "I am an older victim to field sports, as you see," and he showed him his hand, one of the fingers of which was amputated from a similar cause.

### AN EXTEMPORE.

(Communicated.)

"Music's the food of love," so says the poet;  
I am one of those who very often quotes  
This passage; from experience, I know it,  
That love is very much increased by notes.

The rich have only just an *overture* to make  
To any lady,—one of mere politeness,  
And love, from that same *overture* will take,  
A meal,—will leave him appetiteless.

Love has a taste at times for what is *base*—  
(Tis pity truth should be unpleasant),  
And *flats* and *sharps*, exactly as the case  
May be, are preyed upon at present.

The world marks how the *tenor* of his way  
Cupid pursues with great cupidity;  
So any one who dares the poet gainsay,  
Must be accused of much stupidity.

ST. JAMES'S HALL  
(REGENT STREET AND PICCADILLY).  
**MONDAY POPULAR CONCERTS.**

NINETEENTH CONCERT OF THE THIRD SEASON,

ON  
MONDAY EVENING, MAY 13, 1861,

The Programme selected from the Works of

**VARIOUS MASTERS.**

FOR THE BENEFIT

**M R. SIMS REEVES.**

Violin, HERR STRAUS.

Violoncello, SIGNOR PIATTI.

Pianoforte, MISS ARABELLA GODDARD.

Conductor—Mr. BENEDICT.

To commence at Eight o'clock precisely.

Full particulars will be announced forthwith.

Sofa Stalls, 5s.; Balcony, 3s.; Unreserved Seats, 1s.

Tickets to be had of Mr. Austin, at the Hall, 28 Piccadilly; Messrs. Cramer and Co.; Hammond, Addison and Co.; Schott and Co.; Ewer and Co.; Frowse and Co.; 48 Cheapside; Chappell and Co., 50 New Bond-Street; and the principal Musiciansellers.

**MR. CHAS. HALLE'S BEETHOVEN RECITALS.—**

Mr. Charles Halle begs to announce that he intends giving EIGHT PERFORMANCES OF CLASSICAL PIANOFORTE MUSIC, in the large Room of St. James's Hall, on the afternoons of the subjoined dates:—Friday, May 17th; Friday, May 24th; Friday, May 31st; Friday, June 7th; Friday, June 14th; Friday, June 21st; Friday, June 28th; and Friday, July 5th.

To commence each day at Three o'clock precisely.

The Programmes will be exclusively devoted to the Sonatas composed by Beethoven, for Pianoforte without accompaniments—the whole to be introduced in regular succession, according to the original order of their publication, for which the numbered "Operas" respectively assigned to them are warrants.

Prices of Admission:—Sofa Stalls (numbered and reserved), for the series, 2l. 2s.; Single Ticket, 10s. 6d. Reserved Seats (Balcony and Area) for the series, 1l. 11s. 6d.; Single Ticket, 7s. Unreserved Seats, for the series, 1l.; Single Ticket, 3s.

Subscriptions received at Chappell and Co.'s, 50 New Bond Street; and at Mr. Halle's, No. 18, Clifford Street, W.

**NOTICES.**

TO ADVERTISERS.—Advertisers are informed, that for the future the Advertising Agency of the THE MUSICAL WORLD is established at the Magazine of MESSRS. DUNCAN DAVISON & Co., 244 Regent Street, corner of Little Argyll Street (First Floor). Advertisements can be received as late as Three o'clock P.M., on Fridays—but not later. Payment on delivery.

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Every additional 10 words ... .. 6d.

TO PUBLISHERS AND COMPOSERS.—All Music for Review in THE MUSICAL WORLD must henceforward be forwarded to the Editor, care of MESSRS. DUNCAN DAVISON & Co., 244 Regent Street. A List of every Piece sent for Review will appear on the Saturday following in THE MUSICAL WORLD.

TO CONCERT GIVERS.—No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in THE MUSICAL WORLD.

**The Musical World.**

LONDON: SATURDAY, MAY 4, 1861.

IN one of our leading articles of last week, we stated two particular causes why *Guillaume Tell* was precluded from keeping possession of the stage. These were the uninteresting nature of the story, and the feebleness of the characters. A more frigid and pointless plot, indeed, was never manufactured, and all the power and beauty of Schiller's poem seems to have evaporated in the handling of the librettist. The love incident between Mathilde, a princess (!) of the

house of Gesler, and Arnold, is not merely unmeaning, but ridiculous. The lady is first introduced in a forest (or, what should be a forest, but never is) by moonlight, magnificently attired and accoutred as for a hunting excursion, and calls upon her lover to come and share her woes and partake with her the solemn pleasure derived from the contemplation of Nature in her night-cap. Except for the magnificent recitative and romance, "Sombre forêt," what audience could withstand this scene? When Arnold appears, the young lady confesses her love for him; but why her love had been hidden, and why it is acknowledged, we know no more than the full round moon that is gazing down upon the lovers from the clear Swiss skies. We have quite enough of Miss Mathilde in this scene, and when she comes on in the finale of the third act, we are inclined to vote her a bore. What interest can we have in a drama, the heroine of which, instead of a pleasure, is a positive infliction? The finest actress, the most perfect singer, could do no more than recommend the music. When not only the love-incident in a play fails to command our sympathy, but the fortunes of the principal female character excite no emotion in us, the result is inevitable. The audiences who go to hear *Guillaume Tell* make up their minds to attend to the music only. That this is the case, is manifested by the indifference with which the singers, even the most favourite, are received when they make their appearance. On Tuesday night, for instance, at the first performance, Signor Tamberlik, M. Faure, Herr Formes, and Madame Miolan-Carvalho made their *entrée* on the stage, all but unnoticed by the whole house. This is a remarkable fact, as showing how the impression or expectation of the music distracts attention from every other consideration. No one seems to care when Tell comes on, or Arnold, or Walter, or Mathilde. The characters are nothing; the music is everything. Favouritism is extinguished for the nonce, and the musician reigns triumphant. In the *Huguenots*, or the *Prophète*, on the other hand, how the spectator looks out for the first appearance of Raoul or Jean, for Valentine or Fides, and how intimately the music is bound up with associations of the artist and character. *Guillaume Tell* is an abstraction, and its interpreters are mere instruments, of no more account than the fiddle, the flute, the oboe, the clarinet, the horn, and the double-bass. The wonder is, under the circumstances, how the opera could have succeeded at all: and how it still holds its place in the *répertoires* of the great operatic theatres in France and Germany.

But the characters do not fail to interest us merely by the position which they hold in the drama. The music the composer has assigned them, however beautiful and magnificent as music, does not endow them with individuality. With the exception of Mathilde's air, there is no single song in the opera which enchains attention, and how much single songs make the fortune of an opera we need not say—witness *Don Giovanni*, the *Nozze di Figaro*, the *Barbiere*, &c. The air of Tell, with violoncello *obbligato*, is an exquisite composition, but comes too late to be effective. Any isolated solo, no matter how beautiful or grand, would be a dark spot upon the dazzling splendour of the first two acts, which, perhaps, are as perfect examples of the art as can be found in the whole range of music. If it were not sacrilege, we could almost wish that *Guillaume Tell* could be brought to a conclusion with the grand chorus of the oath of liberty in the second act. After this prodigious climax, the mind, elevated to the highest pitch of wonder and admiration, can expect no more, and desire no more. Everything that follows must suffer by comparison. We have reached the



highest pinnacle; to move further, we must necessarily descend. With the exception of the barcarole of the fisherman in the first scene—and that constitutes a part of the introduction, and becomes a quartet in the repeat—there is no single air in the first act. Of what other opera can this be said? Tell, Arnold, Jemmy, Tell's wife, and Melcthal, appear severally on the scene, but no *aria d' intrata* is provided, and the principal vocalists shine only in combination. Rossini, indeed, long before he contemplated writing a work for the Grand Opera of Paris, had declared his predilection for concerted music, above arias, cavatinas, and romances. In one of his earliest works—*Ricciardo* and *Zoraide*, we believe—the original score has not a solitary solo for any voice. We may therefore fully comprehend that Rossini's genius found the fullest scope in the first two acts of *Guillaume Tell*, since he was not trammelled by considerations of pleasing this or that singer, but followed freely the bent of his imagination. At the same time, while allowing that much has been gained in *Guillaume Tell* by the predominance of choral and concerted music, we cannot but feel that single airs are indispensable to opera. What would *Don Giovanni* be without the solos?—what *Fidelio*?—what, indeed, any opera, by any composer, great or small? Nay, the Oratorio, the severest of all musical compositions, and which depends so much upon its choral effects, would have far less hold upon popular feeling if deprived of its songs for soprano, tenor, and bass. The solo vocalists must be conciliated, if pre-empted is to be appealed to. And this makes an additional reason why the masterpiece of Rossini does not enjoy as much popularity as many operas of far less merit. To hear *Guillaume Tell*, you must not only throw overboard all consideration of meaning in the story and interest in the characters; but you must ignore the singers altogether individually. Is not this asking too much? Can the most enthusiastic admirers of music listen calmly for five hours to an opera without a plot, and to singers for whom little or no opportunity of distinguishing themselves is provided.

THE Crystal Palace was established for the purpose of promoting instruction and amusement upon the largest possible scale for thousands of Her Majesty's liege subjects. A variety of first-rate talent was invoked to render the gigantic glass tenement a receptacle for everything that could gratify the senses, elevate the taste, and satisfy the judgment of the British public. Antiquarians, oriental travellers, architects, bibliopoles, artists and sculptors were called upon to contribute their aid in illustrating the history of architecture, and under their auspices arose the beautiful courts which, tracing the progress of the building science from the earliest Egyptian and Assyrian ages down to the era of Queen Elizabeth, exemplified at the same time the religious impressions of the heathen and the fervid piety of the Christian workmen. Associated with this horde of instructors came the learning and research of the botanist, the exquisite taste of the practical gardener, the suggestions of the naturalist, and the labours of the ethnologist; and as time wore on, and the public grew impatient of the unoccupied spaces in the edifice, a picture gallery was opened, and vocal music added added its attraction to the instrumental performances introduced from the beginning. But the truth must be told: the public expectation has not been satisfied; much remains to be done to render the Palace at once a favourite and frequent place of resort for persons of refined tastes, and for the more numerous classes who are less exacting in the

matter of entertainment. Let us then submit to the General Manager and the Committee a few hints which have presented themselves to us in the interest of the shareholders and the public at large.

We have no objection to Christmas *fêtes*, gigantic trees, lively music, and so forth, but we protest altogether against a repetition of the more vulgar commonplace sort of amusement devised for boys and girls, and children of larger growth, during the last holidays. Let us have nothing inconsistent with the majesty of the edifice, and the dignity of its instructive purposes. It seems easy to provide suitable enjoyment. Picture galleries are quite compatible with the object of the Palace; but why should the management content itself with covering the walls with the vilest daubs, when innumerable superb works of art crave inspection and purchase? Were artists paid for the use of their works for a given time, or until they found purchasers for them, and private individuals presented with season tickets, to induce them to lend their choice possessions, we should soon have a gallery worthy of England, for (we speak advisedly) there are as many meritorious works lying in obscure *ateliers* and humble dwellings in this country and on the continent, as have been exhibited at the National Gallery or the British Institution. We could name a hundred fine pictures which were seen at the *Galérie des Beaux Arts* at Paris, and are now accumulating dust in dark abodes. To the sculpture or the cost for the sublime productions of the statuary no addition need be made; but the beautiful collection is nearly lost to the public, for there is not a single cicerone in the Palace to describe its intentions. A guide, or a small corps of guides, well up in *Lemprière*, would impart to the rare accumulation in the courts and elsewhere, an inestimable public value, and greatly enhance the attraction of the most interesting and important part of the whole exhibition.

And now for the music. We have had festivals and operatic concerts innumerable; they have been well done and proved remunerative. Yet, stupendous as have been the former, the feeling is general, that in the disposition of the audience and the performers, there is little assimilation; the grandeur of the building, and all the laws of acoustics, demanding that the audience should be placed above the performers. Travelled persons who have seen the ruins of the Colosseum and other Roman amphitheatres, marvel that, with so vast a population as London boasts, to say nothing of its diurnal addition from all parts of the world, and so glorious a site for a colossal entertainment, we should still manifest so little skill in accommodating our numbers, or boldly adapting our resources to the general necessity. Now, we presume to think that that superb space which forms the central transept of the Crystal Palace, could not be better applied than to the purposes of a lyrical amphitheatre, wherein the finest scenic operas, mounted with unexampled care, could be performed in open day. If operatic music be a success unaided by suitable pictorial embellishment, and with no more effective vocal interpolations than can be offered by a lady in silks, and a gentleman in black broad cloth, what triumph might not be expected from a complete dramatic performance upon a scale hitherto never imagined, much less attempted. There are thousands of persons who object to the suffocating atmosphere of a theatre, and the obligation of leaving their homes of an evening, who would delight in a day-performance almost *al fresco*. For them, no greater treat could be devised than a masterly representation of the best operas of the great composers. And who shall say that, to the

ordinary frequenters of the Opera, a more enlarged endeavour to do honour to their favourite pieces would not also be very acceptable? We submit, therefore, that in carrying out this idea, the propriety of the Crystal Palace would be offering the public a new as well as a sublime pleasure, especially if they employed in their scenery and decoration those remarkable painters whose works are the more appreciable the less the artists are compelled to adapt their colouring, their light and shade, to the artificial efforts of gas, and took care in their costumes and properties to eschew the tinsel and trash which are only concealed by, and therefore suited to, the false lights of a theatre.

We know that in all projects of this nature some material regard must be had to the cost. We cannot expect a nearly exhausted speculation to be subjected to new and serious risks. Let us then observe, in conclusion, that the scheme we propose would be very much less expensive than mere operatic concerts; and there needs no ghost from the grave to tell us that it would be more popular and continuous, and therefore infinitely more remunerative.

ANTEATER.

SIR,—Now that the public has pronounced its opinion of Richard Wagner's work, and that we know what to think about the application of his dramatic and musical theory, we Parisians feel more at ease, and are able to say openly all we think. We had studied his theory; we had made ourselves acquainted with it from the books of its author and the concerts given by him in Paris. I, Sir, had entertained little doubt as to the result which, at the Académie Impériale, awaited his unprecedented enterprise. No one can undertake with impunity to change all that exists, be it on the stage or elsewhere, and to substitute in its place vague conceptions based upon abstract reasoning alone. Musical art does not require to be reconstructed, and none can alter the elements which constitute it. The attempt to give us a continuous melody, *without full stops or commas*, instead of the melody to which we are accustomed and would not willingly abandon, is a misconception of the nature of things; a positive disavowal of melody in the abstract, and an endeavour to make us believe it everywhere exists, where, in reality, it does not exist at all—I mean in M. Wagner's music. What could possibly be the result of the practical application of such a system? Nothing at all, except what we have just witnessed: a libretto, like *Tannhäuser*, capable of killing a good score; and a score like *Tannhäuser*, still more capable of ruining a good libretto. Judge what must be the effect of the two combined in action.

A FRENCH CRITIC IN LONDON.

THE WILLERT BEALE TOUR.—After leaving Ireland, where a whole week of concerts at Dublin and Belfast were given with brilliant success, the Willert Beale party, including Mad Albani, Miss Arabella Goddard, Signor Regondi, Mlle. Sedlatzek, Signor Cosselli, Herr Goldberg, and Mr. Land, paid visits to Glasgow, Newcastle, Durham, Bradford, and Liverpool, and in every place achieved the same artistic triumphs as in the Sister Isle. Mad. Albani seems to be in higher favour than ever, while Miss Arabella Goddard gains greater and greater success for herself and Mr. Benedict's new pianoforte fantasia, "Albion," which is encored on every occasion. Signor Regondi, too, invariably affords unqualified pleasure by his performances on the concertina; while Mlle. Sedlatzek is always efficient and useful; Herr

Goldberg accompanies to perfection; and Mr. Land both sings in the concerted music and manages the entire business of the tour. To-night the party give an evening concert at Manchester, and on Tuesday appear at Oxford.

SACRED HARMONIC SOCIETY.—Twenty hearings would not suffice to make the general public thoroughly comprehend a work so extraordinary as Beethoven's mass in D, which was repeated on Friday week. To the Society especial thanks are due for affording an opportunity of hearing a composition so little known, or likely to be known, its difficulty and exceptional style placing it beyond the means of any other body of executants. While protesting against the alterations that have been effected (having unbounded faith in Beethoven) we must compliment Mr. Costa for the energy and perseverance conducing to a result so highly satisfactory. Band and chorus entered thoroughly into their task, and as the *Missa Solennis* has twice attracted an attendance in no way inferior in number to the crowds who usually flock to the better known masterpieces, we have little doubt but that next season it may be repeated, and eventually become familiarised to the public, although it can never be as well known as the oratorios of Handel or Mendelssohn. Mads. Rudersdorff and Sainton-Dolby, with Messrs. Sims Reeves and Lewis Thomas were again the soloists. Handel's *Israel in Egypt* is announced for next Friday.

VOCAL ASSOCIATION.—The fourth Subscription Concert came off on Thursday evening, and exhibited all that extreme variety for which these entertainments are remarkable. Out of the twenty-four pieces put down in the programme (too many by nearly one half), the following were assigned to the choir:—Motet, "Sanctus" (Bortniansky); part song, "Oh! by rivers" (Bishop); Garibaldi Hymn (W. Spark); "Pater Noster" (Meyerbeer); Madrigal, "Oh, waste not, pining lovers" (Handel); part song, "Bless'd be the home" (Benedict); part song, "Oh, hills! oh, vales!" (Mendelssohn); part song, "The Forest" (Mendelssohn); and Fregiera from *Mosé in Egitto* (Rossini); enough, in all conscience, for one evening's work. The choir was admirable throughout. Mr. Benedict is always on the look out for novelty, and some fine day, it may be, will pick up a Banti or a Mara. His new importation this time was a Mlle. Georgi, an Italian of course, with a capital low voice, who sang the aria, "Pensa alla patria," from the *Italiana in Algeri*, with good effect; but will hardly turn out a Pizzaroni or a Malibran. M. Ole Bull again astonished his hearers by the wonders of his mechanism and the prodigalities of his fancy. He played an *adagio religioso* of his own composition, which was vociferously redemanded; and variations on "Di tanti palpiti," after which he was recalled. Signor Gardoni proved one of the eminent attractions of the concert. He sang Beethoven's "Adelaide" and the romanza "Una furtiva lagrima," from *L'Elisir d'Amore*, both in his most expressive manner. Herr Hermanns, the new German bass, sang an air from Boieldieu's *Jean de Paris*—an opera we should like to hear more of—and a German *lied* by Schaffer, his powerful voice and deep low tones striking the audience as with a sledge-hammer. Miss Fanny Rowland sang a cavatina by Mercadante very skilfully, and Mr. Macfarren's song, "I hear thy voice in dreaming hours," with charming taste and feeling. The other vocalists were Madame Lemaire, Mlle. Billing, Miss E. Saunders, and Mrs. R. F. Abbot, all of whom more or less contributed their quota of gratification. To the amateurs of the pianoforte the concert was made doubly interesting by the performance of Moscheles' duet for two pianofortes, "Hommage à Handel," executed by Messrs. Lindsay Sloper and Benedict; and Mr. Benedict's pianoforte solos, "Cherry ripe" and "La Lutine," by Mr. Lindsay Sloper—both brilliant performances.

PHILHARMONIC CONCERTS.—The fourth concert, on Monday night, was attended by the largest audience of the season. The selection was as follows:—

PART I.—Sinfonia in C minor, No. 1 (Mendelssohn); Aria, "Un'aura amorosa," *Così fan Tutte* (Mozart); Solo, contrabasso (Mayseder); Overture in C major (Beethoven).

PART II.—Sinfonia in F, No. 8 (Beethoven); Recit. and aria, "Thus my cherish'd love," *Jessonda* (Spohr); Concerto, violin, in A minor,



No. 5 (Molique); Duetto *Il Conte Ory* (Rossini); Overture, *Anacreon* (Cherubini).—Conductor, Professor Sterndale Bennett.

A column might be written about such a programme, more especially as the general character of the performance was quite on a par with its variety and excellence. Nevertheless, our crowded space will admit of but very few remarks. Mendelssohn's symphony was played to perfection. Additional interest was attached to this, as the work which first introduced its composer to the Philharmonic Concerts, and, indeed, to England. It is one of the freshest and most vigorous of his earlier productions; and, though classed in his own catalogue as "Symphony No. 13," the first of his published symphonies for the orchestra. Thus, among other things withheld by those who have the superintendence of Mendelssohn's MSS., there are no less than 12 symphonies, any, or all of which, if only half as good as the one in C minor, should be brought to light forthwith. The *scherzo*, as it now stands, is an abridgement of that belonging to the famous otter arranged expressly for the Philharmonic Society, and a clear foreshadowing of the magical fairy music in *A Midsummer Night's Dream*. The execution of Mendelssohn's symphony; of that of Beethoven in F—the bridge that conducts from the "second" to the "third" style of the great "Tone-poet;" of the overture in C major (Op. 115) by the same master (for which again the musical world is indebted to the Philharmonic); and of Cherubini's familiar dramatic prelude, were further proofs of the judicious discipline exercised by Professor Bennett, and of the highly efficient materials he has to work with. The palmist days of the Philharmonic—when it stood "alone in its glory"—could hardly furnish an instance of a more admirable performance than that of the symphony in C minor. The solos were happily contrasted. Mr. Alexander Rowland's was an arrangement for the double-bass of one of Mayseder's most showy and celebrated violin fantasias. More dexterous and unerring mechanism, a purer tone, and, considering the almost unmanageable nature of the instrument, more thoroughly vocal phrasing than Mr. Rowland's have not been heard. He is a complete master of his art and a credit to the English school. His reception was equal to his deserts; rarely have heartier plaudits greeted the efforts of a "virtuoso." The second solo, late as it came in the evening, was a *bona fide* triumph. We hope to have frequent opportunities of judging Herr Ludwig Strauss, who, it may be stated without reserve, is a violinist of the first rank. He appeared last season at the Monday Popular Concerts, delighting connoisseurs by his skilful leading of one of the most elaborate of Beethoven's quartets (No. 10 in E flat), the favourable impression he created being subsequently confirmed at the Musical Union. Only the other night (see *MUSICAL WORLD*) he played the Kreutzer Sonata, with M. Hallé (at a performance of Mr. Henry Leslie's Choir), gaining unqualified praise for his truly chaste and artistic talent; while on the present occasion he accomplished a still more arduous task, and in such a manner as to rouse his audience to enthusiasm, and at once to win for himself "a name." The violin concertos of Herr Molique are more trying and intricate than even those of Spohr; and the one in A minor, the most difficult as well as the most genuine and beautiful of them all—a masterpiece in the fullest acceptance of the term—can only be attempted with any hope of success by a performer of the very highest capabilities. Herr Strauss proved that he had not overestimated his powers. His playing throughout was noble and unaffected—irreproachable, indeed. The first movement, marked by studied and appropriate dignity of style, the true sentiment which, without a tinge of exaggeration, he threw into the *andante*, and the spirit, grace, and faultless accuracy with which he gave the enchanting *rondo*,—each and all obtained unanimous acceptance, and elicited the heartiest sympathy of an assembly of professors and amateurs, by no means easy to satisfy, much less thoroughly to please. In short—to take leave of Herr Strauss for the present—he is a genuine artist, besides being, regarded merely in the character of an executant, what the French designate "hors ligne." The vocal music was worthy of the rest. Miss Augusta Thomson, who is steadily making way, gave one of the loveliest airs from Spohr's *Jessonda* with real expression, Signor Gardoni sang the exquisitely melodious, "Un'aura amorosa," just as Mozart himself would have been pleased to hear it, and the lady and gentlemen together proved

themselves fully equal to the duet from the first act of Rossini's *Conte Ory*.

**MONDAY POPULAR CONCERTS.**—The programme of the eighteenth concert, in the instrumental part, was taken from the works of Mendelssohn, and included—quintet in B flat (executants, MM. Vieuxtemps, Ries, Doyle, Schreurs and Piatti); *Presto Scherzando*, in F sharp minor, for pianoforte alone (Mr. Charles Hallé at the instrument); grand sonata in D major (op. 58), for pianoforte and violoncello (played for the first time); and quartet in B minor, for pianoforte and violin, viola and violoncello (also first time of performance), the players being Mr. Charles Hallé, M. Vieuxtemps, Mr. Webb and Signor Piatti. After the sonata, Mr. Charles Hallé and Signor Piatti had to appear on the platform. A finer specimen of the master than that with which the concert closed could not have been presented, and few left their seats until the last notes of the quartet in B minor had finished. The grand air "In diesen heiligen Hallen," from the *Zauberflöte*, and a song from Nicolai's *Merry Wives of Windsor*, displayed to advantage the deep and powerful voice of Herr Hermanns, who appeared at these concerts last season. Mr. Sims Reeves's benefit is announced for Monday, May 13th, when we have no doubt that there will be an overwhelming attendance.

**CRYSTAL PALACE.**—Nearly four years have elapsed since the example was set in England of holding periodical performances of oratorios on the scale which at the present day is designated "monster." The success of the Handel Festival in 1857, in a great measure determined the probable result of the larger commemoration in 1859, when band and chorus was increased from 2500 to little short of double that number. In 1860 another great gathering took place, when, in lieu of Handel, the attraction was Mendelssohn, whose *Elijah* was heard for the first time at the Crystal Palace. The *Messiah*, *Israel in Egypt*, and *Judas Maccabæus* having been already twice performed, it behoved the management to substitute some other work whose popularity should be such as to ensure a successful inauguration to the present season, and the selection of *The Creation* was, therefore, on the whole, perhaps the best that could be made. True the work has been once before performed at the Palace, on the occasion of Clara Novello's farewell in September last, but with by no means parallel forces, and then (if for no other reason) the performance of Wednesday last was looked forward to as a novelty to some extent, and as one of the great events of the year.

There is, perhaps, no oratorio with which the public is more familiar. If the choruses of Haydn have nowhere the majesty of Handel, nor the feeling and dramatic expression of Mendelssohn they have nevertheless a charm peculiarly their own, and given as they were, with a steadiness and certainty of intonation, combined with due attention to the requisite light and shade, could not fail to please no less the critic than the not uncommon section of the public who look upon musical entertainments of all kinds, grave or gay, as a mere pleasant mode of wiling away an idle hour. Although the orchestra, numbering in all some 3000 performers, includes in its ranks what is called the metropolitan contingent (a proportion of rather more than half), some of our cathedral choirs, and a number of singers and players from various provincial societies, still the Sacred Harmonic Society must be considered as the solid basis upon which the whole rests, and when we consider that their last essay at Exeter Hall was with the most difficult work ever penned—the gigantic mass, in D, of Beethoven—we can readily imagine that *The Creation* would be child's play in comparison. The result was praiseworthy in the highest degree, and reflects the greater credit upon the skill and energy of Mr. Costa, from the fact of there having been no full rehearsal. It is difficult to specialise where all was good, but we must indicate in particular the choruses "Awake the Harp," "The Heavens are telling," "Achieved is the glorious work," and the chorus which terminates the oratorio, as truly remarkable displays, and deserving even more than the applause they obtained.

Mlle. Titiens, who made her first appearance as an oratorio singer, created something much stronger than a merely favourable impression, her *début* being a complete success. Mlle. Titiens is a mistress of the art of enunciation, her words being clearly articu-



lated and correctly accentuated, which is so much the more noticeable as her experience of our language must be necessarily limited. With the power and quality of Mlle. Titiens's voice the public is already familiar, and we have no doubt that in the new line she has chosen the German songstress will become as great a favourite as she is on the lyric stage. To attempt any description of Mr. Sims Reeves's singing in *The Creation* would be superfluous; suffice it that he was in magnificent voice throughout,—that he sustained the whole of the tenor music by which the oratorio was a decided gainer, and that his delivery of the recitative "In splendour bright," and the air "In native worth," was wholly irreproachable, while in the concerted music his voice rang out with a clearness and beauty that charmed all hearers. In the first and second parts Herr Formes contributed his services as principal bass, and the value of so splendid an organ and so weighty a style of delivery, may be easily imagined. To Mad. Rudersdorff and Mr. Santley fell the music of our first parents (Part III.), and both were in the highest degree satisfactory. After the oratorio the national anthem was sung, Mlle. Titiens taking the first and last solo verses. The duet between the barytone and bass (Mr. Santley and Herr Formes) in the other verses, was beyond our comprehension. There were 13,000 present.

**MISS STABBACH'S CONCERT.**—The annual soirée of Miss Stabbach, one of the most popular and admirable of our concert-room songstresses, was given at the Hanover Square Rooms on Wednesday, and attracted a full and fashionable audience. Miss Stabbach was assisted by Miss Theresa Jefferys, Mr. Lewis Thomas, and Signor Gardoni, as vocalists; and Mr. Lazare (pianoforte), M. Sainton (violin), M. Paque (violoncello), and Herr Oberthur (harp), instrumentalists. She sang Mr. Schina's very pretty and sparkling waltz, "Ah! no! spiegar, non so;" Mr. Langton Williams's ballad, "Old familiar things" (encored); the same composer's song, "The days of chivalry" (also encored); joined Signor Gardoni in the duet from *Roberto Devereux*, "Un tenero Cor." Miss Theresa Jefferys and Mr. Lewis Thomas in a terzetto by M. Francesco Berger, and Signor Gardoni and Mr. Thomas in a trio from *Belisario*. In all these various pieces Miss Stabbach was greatly successful, displaying no less simplicity and grace in the ballads than brilliancy in the waltz, and power and energy in the operatic *morceaux*. Mr. (or M.) Lazare, the pianist, made his first appearance in London. He played Beethoven's sonata for pianoforte and violin in F, with M. Sainton, and a solo of his own composition. His execution is rapid and clear, but he seems to ignore expression altogether. The remaining performances demand no particular notice, if we except a violin solo on Scotch airs, by M. Sainton, which was marvellously executed, and Herr Oberthur's harp solo on Herr Reichardt's popular song, "Thou art so near and yet so far," which appeared to afford universal gratification.

**MR. MELCHOR WINTER'S CONCERT** took place at Myddelton Hall, on Tuesday evening, before a select and discriminating audience. Mr. Winter, although evidently suffering from cold, acquitted himself in a highly satisfactory manner, and indeed in the favourite ballad of "Good bye, sweetheart," his efforts were deservedly applauded and encored. In a duet from the *Traviata*, Mr. Melchor Winter showed himself conversant with a very different style of music, and with his clever partner, Miss Rose Hersée, was all but compelled to repeat the "Parigi o cara." Mad. Melchor Winter (who, by the way, being the "better half" of the concert-giver, we ought in justice to have mentioned first) played a *fantasia*, from Wallace's *Lurline*, and the new and popular *fantasia*, composed for Miss Arabella Goddard by Benedict, entitled *Albion*, in a highly effective manner. The last named brilliant piece was unanimously demanded; but Mad. Winter contented herself with returning to the platform and bowing her acknowledgments. Besides Miss Rose Hersée, (who was encored in a pretty ballad by H. Hersée, and in an air from Auber's *Ambassadrice*, "C'est en vain que votre puissance,") Miss E. Heywood sang "The Slave," (Bishop) and "The Minstrel Boy," with genuine good taste. The Misses Elton, two young and promising vocalists, were encored in a duet by Howard Glover, and Mr. T. Distin was much applauded in a song by Edward Loder. M. H. Schallen and Herr Semlar were the instrumentalists, (violin and pianoforte) and Mr. F. Kingsbury conducted.

**FRANKFORT-ON-THAINE.**—A mass in D major, by Emil Naimann, was performed under the direction of Herr Henkel, in the Roman Catholic Cathedral at Easter.

## Provincial.

A correspondent from Sydenham, if Sydenham is really in the provinces, writes as follows:—

"Mr. George Lake gave an evening concert on Monday last, at the new Lecture Hall, which was attended by many of the leading families in the neighbourhood. The programme presented some attractive features. The valuable services of Mad. Lemmens-Sherrington, Miss Messent, Miss Palmer, Mr. Sims Reeves, Mr. Richard Seymour, Mr. Gadsby, and Mr. Lewis Thomas having been secured for the vocal department; and those of Mr. Manns (violin), Mr. Henry Gadsby (pianoforte), and Mr. Levy (cornet) for the instrumental. The last-named gentleman did not appear, and, as we observed his name announced for a performance in London on the same evening, we suppose he preferred the honour of playing at the metropolitan entertainment. Mad. Lemmens-Sherrington was very warmly received, and her brilliant singing of 'Ombre légère,' and her quaint rendering of the ballad 'Where art thou wandering, little child?' were heartily applauded. The fair artist also joined Mr. Sims Reeves in the duet 'Da quel di,' from *Linda di Chamouni*, which was most rapturously received. Miss Messent was particularly successful in a song by Osborne, 'Lord of the castle, open thy door,' originally set to French words and published in France. She sang it with the greatest expression. Miss Messent also rendered valuable assistance in some concerted music, and contributed a Scotch song. Miss Palmer, who was still suffering from the effects of the same cold that interfered with her efforts at a recent Crystal Palace concert, naturally appeared to some disadvantage; but she contrived to delight every one with her singing of Davison's 'Swifter far than summer flight,' and Hatton's song, 'The sailor's wife,' accompanying herself in the latter. We never heard Mr. Sims Reeves sing the lovely 'Adelaide' more beautifully, nor were we ever so charmed with his rendering of a ballad as in the case of 'Kathleen, mayourneen,' which suits him so admirably that we wonder he does not more frequently introduce it to the public notice. Loud and prolonged applause followed this expressive performance, and Mr. Reeves had to reappear and acknowledge the compliment, though he declined repeating the song. Mr. Richard Seymour, who has a tenor voice of most agreeable quality, sang Donizetti's 'Or che in cielo' very sweetly; and Mr. Lewis Thomas gave two manly songs, Hatton's 'True heart's constancy' and Randegger's 'Give me a fresh'ning breeze' with fine effect. Mr. Gadsby, who seems to be equally at home in the serious and the buffo styles of singing, furnished examples thereof in Wallace's 'Bellringer' and the *scena* from the *Siege of Rochelle*, 'Travellers all of every station,' the former being sung with real feeling, and the latter with a gentility of humour that marked the true artist. Mr. Lake's prominent performances were confined to a share in Beethoven's sonata in F (Op. 24), the violin part being remarkably well played by Mr. Manns, and a brief piece for the harmonium, written by M. Lemmens, and deserving the attention of students of this now fashionable instrument. We should mention that Mr. Manns gave still further evidence of his executive powers in a fantasia on airs from *Der Freischütz* which was greeted with loud applause. Mr. Henry Gadsby, a pupil of Mr. George Lake, played Benedict's arrangement of 'Where the bee sucks' with great finish. The poetical conclusion of this elegant fantasia was rendered with peculiar delicacy."

A correspondent from WINDSOR informs us that Mr. Dyson's morning and evening concerts took place in the Theatre Royal, under very distinguished patronage, and in presence of a fashionable and aristocratic attendance. The following artists were engaged:—Miss Martin, Miss Palmer, Mr. Dyson, Mr. Lambert, Mr. Gunniss, Mr. Woodhouse, Mr. Kelly, Mr. Schræder, and Mr. Pearson.

**LEEDS MUSICAL FESTIVAL, 1861.**—The following letter appeared in the Leeds papers of Saturday last:—

"Sir,—I venture again to call the attention of the Leeds Festival Committee, through your columns, to the dangerous delay they are allowing to creep into their work. It is a matter of great surprise to all who have had any experience in the labours of a musical festival, that the arrangements for the approaching Leeds Festival are in so backward a state. The programmes for the Birmingham and Hereford Festivals, to be held within a week of the period fixed for the Leeds gathering, have been issued for some time;—their principals and other performers engaged; the oratorios and other works named; and a considerable portion of the preliminary arrangements settled. Our committee, I am informed, have as yet done nothing requiring labour and time for its accomplishment; and it is not, therefore, a matter of wonder that false rumours should be rife in the town to the effect that the Leeds Festival

has been abandoned. I believe it is admitted by many of the gentlemen who formed the Leeds Festival committee in 1858, that, owing to the short time at their disposal for completing the arrangements, a very large sum of money was spent, which might easily have been saved had they commenced their labours earlier. A chorus master was selected last January, and the reason given for this early appointment was the necessity for getting the chorus into immediate training; but not a single chorus singer has yet been engaged, and the new works, which I trust will be a feature at our Festival, and which will require numerous practices, are not even selected up to this moment! Should these remarks induce the committee to bestir themselves in the work they have, on the part of the public, undertaken to perform, and thereby increase the chances of a surplus profit for the benefit of our Leeds charities, my earnest wishes will have been gained.—I am, &c., AN AMATEUR.

Leeds, April 24, 1861.

The *Huddersfield Chronicle* gives us the following "organ" news:—

"A fine organ, by Conacher and Co., was opened in Henley Church, near Rochdale, on Sunday week. The instrument contains two complete manuals and pedal organ, altogether 21 stops. Mr. Grindrod, of Blackpool, presided, and displayed the character of the various stops in very good style. The open diapason and trumpet in the great organ are remarkably fine stops, and altogether the organ is admirably suited to the church in which it is placed.—A new organ, built by the same firm, in Driglington Church, near Leeds, was opened on Sunday last. Mr. Albert Lister Peace presided on the occasion with his usual ability. The instrument is spoken of in the highest terms, and has given the greatest satisfaction to the congregation.—Messrs. Conacher also erected an organ last week in Oakamoor Church, Staffordshire, making three instruments furnished from their establishment, and opened in various parts of the kingdom within the short space of a week."

The *Manchester Weekly Times* gives us the following information:—

"On Monday week a meeting of gentlemen favourable to the promotion of music in Manchester was held in the Town Hall, for the purpose of considering the propriety of instituting a series of concerts for the ensuing autumn and winter, combining the leading features of the grand orchestral and choral concerts already given by Mr. Hallé, and of confiding the management thereof to the latter. The meeting included many gentlemen conspicuous for their liberal support of music. Wm. Entwistle, Esq., was called to the chair, and adverted to the pleasure and improvement in musical taste derivable from Mr. Hallé's concerts, and to the regret so generally expressed that circumstances had compelled their suspension; and urging the desirableness of their resumption with even more attractive characteristics, and under arrangements which would not impose upon Mr. Hallé the risk of such serious losses as he had incurred in former years. Mr. S. J. Stern said it was proposed to give a series of twenty concerts during the autumn and winter, on Thursday evenings, in the Free-Trade Hall, to include the most attractive features of the grand orchestral and choral concerts given by Mr. Hallé, to whom the management and conductorship of the concerts are to be confided; the subscription per ticket for the series to be 5*l.*, the seats to be reserved, and the tickets transferable.—A desultory discussion ensued, and the scheme, as set forth above, was unanimously approved of."

Subjoined is the letter of a correspondent from Salisbury:—

"Two grand concerts (morning and evening) were given in the New Market House, on Wednesday, the 24th of April, by the band of the 1st Wilts Rifle Volunteers, numbering thirty performers. The vocalists were the gentlemen of the cathedral choir, assisted by Mr. Snary of Winchester Cathedral, and a chorus of sixty voices. A large orchestra was erected, and the Hall was elegantly decorated for the occasion. The band performed Mozart's overture to *Die Zauberflöte*, and a *fantasia* on airs from Flotow's *Martha*, a *sinfonia pastorale* by Marie, a selection from Macfarren's *Robin Hood*, and a *Pot-pourri humoresque* by Kappay. The vocal part of the concerts comprised Mendelssohn's, cantata 'To the sons of art,' with the original accompaniments of brass instruments, some excellent songs, part-music, choruses, &c. Mr. Aylward, the master of the band, conducted the performances. The concerts were given in aid of the band fund, and were highly successful, the audiences in morning and evening numbering upward of twelve hundred persons."

OPENING OF THE NEW ORGAN IN THE MANCHESTER CATHEDRAL.—On Saturday afternoon the new organ in the cathedral, which has lately been erected in the chancel by Nicholson, of Worcester, at a cost, we believe, of 1000*l.*, was publicly opened. The cathedral singers were assisted by the choirs of eleven of the churches

in Manchester and Salford, altogether numbering about 250 voices, all of whom are unpaid singers. Mr. J. J. Harris presided at the organ. The church was very crowded. Prayers were read by the Rev. Canon Richson; the responses by the whole choir. Then followed the Psalms, by the choirs (Woodward in D). The lessons were read by the Rev. G. Huntington, clerk in orders. The first lesson was succeeded by the Magnificat chants by the whole choir (Boyce in D), and the second lesson by Nunc Dimittis chants, by the whole choir (Tallis in F). The first anthem, "Render your hearts" (Mendelssohn), was sung by the cathedral choir only, the solo being taken by Mr. Price. The 100th Psalm was sung by the choirs, and then the Very Rev. the Dean preached an admirable sermon from the 1st verse of the 149th Psalm. A collection was afterwards made for St. Alban's new church. The Cathedral choir next sang "O, praise God in His holiness" (Dr. Clarke), the solos being rendered by Master Vaughan and Mr. M. Stock, and the service closed with the Hallelujah Chorus by the united choirs. The collection amounted to 59*l.* 16*s.* 9*d.*—*Manchester Weekly Times*, April 27th, 1861.

GRISI AND MARIO.—It is stated that the performances of these popular artists at the Royal Italian Opera, during the current season, will be restricted to non-subscription nights, Mondays and Thursdays.

MR. FECHTER AND MR. DION BOUCICAULT.—It is given out by report that these gentlemen have co-leased the Lyceum Theatre, recently evacuated by Mad. Celeste.

THE SISTERS MARCHISIO.—The gifted and celebrated sisters Carlotta and Barbara Marchisio, after the great sensation they have created in Paris, are achieving a series of brilliant triumphs in the French provinces and in Belgium. We find in the Brussels journal, *L'Indépendance Belge*, accounts of the *début* of both sisters in that city. They first appeared in the *Sonnambula*, Mlle. Carlotta sustaining the character of Amina, while Mlle. Barbara, with a true artistic feeling, supported her sister by taking the secondary part of the heroine's mother, to which she gave new interest and importance. Their next appearance was in the *Trovatore*, in the characters of Leonora and Azucena, in which last part Mlle. Barbara produced an immense effect, by her powerful acting, her beautiful contralto voice, and her perfect style and execution. The above journal describes the public as being enchanted, and says that there never had been such a performance of this opera in Brussels.—*Illustrated London News*, April 27, 1861.

HERR SIGISMUND BLUMNER, who, as we learn, intends giving a concert, with orchestra, at the Hanover Square Rooms, on the 15th instant, is a brother of the Assistant Director of the Berlin *Sing Akademie*, and a very thorough musician. He has for some years been professor of the pianoforte in the Conservatorium of Stern and Marx, and has given the Berliners an annual series of successful concerts of chamber music. Except at a private *matinée*, Herr Blumner has not yet been heard by a London audience.

HERR ALEXANDRE REICHARDT has arrived in London for a short period, and will no doubt during his stay take his usual place among the greatest favourites of the concert-room. Herr Reichardt, we are informed, brings with him two or three German *lieder* of his own composition, which he intends to present in his own person, and recommend, by his own singing, to the London public. If any one of these obtains the same popularity as "Thou art so near and yet so far," the composer and publisher will have little to complain of.

MR. SULLIVAN, the young composer from the Royal Academy of Music, to whom was awarded, by the Committee of the Testimonial Fund, the Mendelssohn Scholarship at Leipzig, instituted through them, has returned from Germany to follow his profession in England.

CRYSTAL PALACE.—Mad. Albani will make her first appearance this season before a London audience at the Crystal Palace on Saturday next, May 11th.

MR. GEORGE COLLINS, our admirable English violoncellist, has caused a complete *furor* at Bordeaux, Pau, and Toulouse, where he has been playing to crowded audiences.

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